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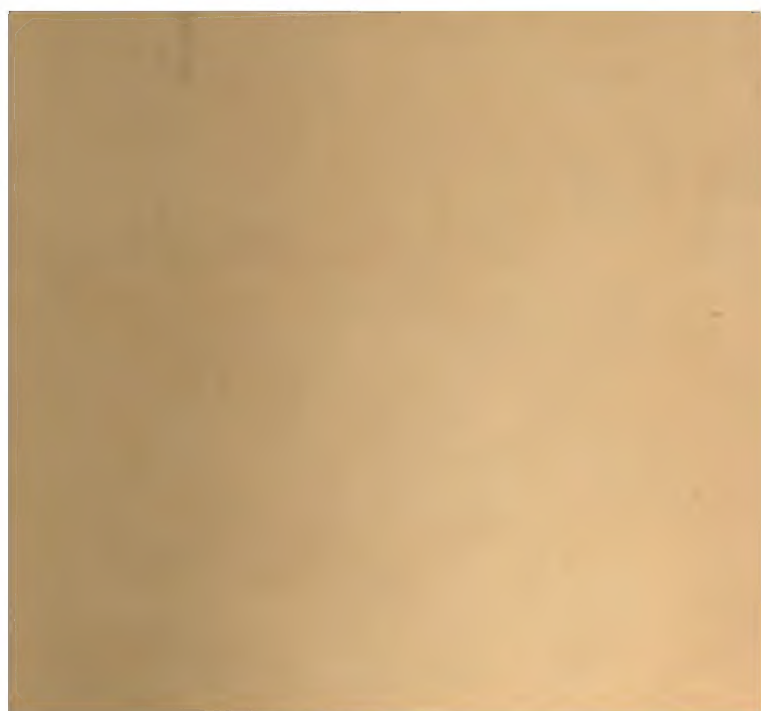
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MORRISON AND GIBB, EDINBURGH,
PRINTERS TO HER MAJESTY'S STATIONERY OFFICE.

A MANUAL OF OUR MOTHER TONGUE.

CONTAINING A COMPLETE ACCIDENCE AND SYNTAX,
CHAPTERS ON ANALYSIS, PARSING, COMPOSITION, PARAPHRASING, ETC
WORD-BUILDING AND DERIVATION,
A SKETCH OF THE HISTORY OF THE ENGLISH TONGUE,
TABLE OF AUTHORS,
NOTES ON THE STUDY OF WORDS,
AN OUTLINE OF ANGLO-SAXON GRAMMAR,
HINTS ON BEHAVIOUR IN EXAMINATION,
AND
A VOCABULARY OF INTERESTING ETYMOLOGIES.
WITH A LARGE APPARATUS OF ANSWERED AND UNANSWERED
QUESTIONS (FOR THE USE OF STUDENTS),
A COMPLETE COLLECTION OF THE PAPERS DURING
THIRTEEN YEARS OF THE LONDON UNIVERSITY
MATRICULATION EXAMINATION, AND
UPWARDS OF THIRTY PAPERS RECENTLY SET BY THE VICTORIA
UNIVERSITY, THE EDUCATION DEPARTMENT, AND THE
COLLEGE OF PRECEPTORS.

BY

H. MARMADUKE HEWITT, M.A., LL.M.,

LATE ASSISTANT-EXAMINER IN THE UNIVERSITY OF LONDON,
FOR MANY YEARS AN EXAMINER IN THE CAMBRIDGE 'LOCAL' AND
'SCHOOLS' SYNDICATE' EXAMINATIONS;

AND

GEORGE BEACH, M.A., LL.D.

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PREFACE

TO REVISED (FOURTH) EDITION.

THE great appreciation of, and demand for, the **Three Previous Editions**, have led to the present re-issue.

Mr. Hewitt being unfortunately dead, the revision or re-compilation of the Manual has been entrusted to the present writer, whose principal aims have been—

1. To render the work as **useful** as possible to students and teachers of all classes; and
2. To make it sufficiently **comprehensive** as a Book of Reference for those using smaller manuals.

Advantage of this opportunity has been taken, thoroughly to revise every detail, considerably to enlarge the volume, completely to bring it up to date, and generally to suit it to a larger class of students.

Many chapters have been added or enlarged, many have been entirely re-written, a much larger selection of questions has been appended, and **several minute indexes** have been inserted.

Yet it still remains **suitable for general use**, as well as for **particular reference**, in consequence of the **indexes** before mentioned, the profuse use of **varied type**, and the **general arrangement** of the important and subordinate matter.

Nearly every (perhaps every) reputable English Grammar has been consulted, together with many miscellaneous works,

their conclusions adopted or rejected, and considerable original research has been utilized.

Thus it is impossible fully to acknowledge all our obligations to every author, but this is done as much as may be both in the indexes and throughout the text.

The arrangement of a scientific and yet popular Grammar of a language so **composite** as English demands a **Liberal-Conservative** mind—**Liberal**, as regards the present functions of words—**Conservative**, as mindful that 'Our Mother Tongue' can only be properly interpreted when historically considered.

This composite character, synthetical and analytical, native and foreign, frequently renders the division into Accidence and Syntax merely conventional or arbitrary, as the briefest consideration of **Case** will prove.

Where, with reason, authorities differ (see *Conjunction* versus *Preposition*), the writer has not dogmatized, but has briefly placed the opposing aspects and arguments before his readers just as *they* are required to do in many examinations.

My grateful thanks, for much valuable criticism and advice, are tendered to my friends Messrs. J. Fawcett and W. P. Beach, and to Messrs. J. Willott, B.A., and J. Burnham, B.Sc., for their kind assistance with examination papers.

Any suggestions for the further improvement of the work will be gratefully received and carefully considered.

GEORGE BEACH

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A MANUAL OF OUR MOTHER TONGUE.

DEFINITIONS.

Language is the expression of thought by sounds or signs. The sounds employed may be either the human voice or any acoustical system of signalling. The signs used may be either different combinations of forms, as in writing, printing, etc., or motions as used by the dumb.

The senses appealed to by language are the *ear* and the *eye*, and, in the case of the educated blind, the *touch* also.

Grammar is the sum-total of the rules and principles by which Language is guided.

Grammar is a natural system of Logic applied to the communication of ideas, by the use of Language. Of necessity, therefore, without regarding the common origin of various languages, its fundamental rules and principles must be general (and).

Grammar is **not an invention**, it is a growth; before Grammar was, Language existed, and the former is an Analysis of the logical methods employed by the latter, in order that Language in the future may conform more exactly with the precedents of the past. In fact Language is broader than Grammar, and many of its occasional modes of expression defy classification according to rule.

Within living memory, Christian missionaries have compiled 'Grammars' for languages which had not previously possessed even written characters, and these 'Grammars' have necessarily been the collection, and reduction into order, of the mass of inchoate vocal usages.

Comparative Philology.—This comparatively modern study may perhaps be defined as the investigation of the structure, affinities, and history of numerous languages, with a view to the discovery of truths concerning language in general.

THE DIVISIONS OF GRAMMAR.

1. **Orthography** (Greek *orthos*, 'right,' and *grapho*, 'I write').—That part of Grammar which treats of the letters of which words are composed, and of the proper mode of writing and spelling words.
2. **Orthoepy** (Greek *orthos*, 'right,' and *epos*, 'a word') is the science of correct pronunciation.
3. **Etymology** (Greek *etymos*, 'true,' and *logos*) means, literally, 'discourse respecting the true or original form of words.' It includes the classification of words considered under different Parts of Speech: the theory of inflections; and of the derivation and composition of words.
4. **Syntax** (Greek *syn*, 'together,' and *taxis*, 'arrangement').—The arrangement of words in sentences, and the combination of sentences with one another. It defines also the right uses of inflections.
5. **Prosody** (Greek *prosodia*, 'accent').—The part of Grammar which treats of the laws of versification.
6. **Accidence** (Latin *accidre*, 'to fall to').—In most grammatical treatises Accidence appears in contradistinction to Syntax, and is used in almost the same sense as Etymology. By Accidence is meant the study of forms. This department of Grammar concerns itself with the *forms* (present and past) of the words comprised under the eight classes called the Parts of Speech, leaving to Syntax the rules which regulate their use when considered as component parts of a sentence.

SOME GRAMMATICAL TERMS DEFINED.

Article—‘a little joint.’ Latin, *articulus*.

Noun—‘a name.’ Latin, *nomen*; Greek, ὄνομα.

Pronoun—‘a substitute for a Noun.’ Latin, *pronomem*; Greek, ἀντωνυμία.

Adjective—‘what is added to a Noun.’ Latin, *adjectivum*; i.e. *quod adjicitur substantivo*; Greek, ἐπίθετον.

Verb—‘the word, *par excellence*; i.e. ‘the word that most affects discourse.’ Latin, *verbum*; Greek, ῥήμα.

Adverb—‘an addition to a Verb.’ Latin, *adverbium* (*quia ad verbum est*); Greek, ἐπίρρημα.

Preposition—‘that which is placed before.’ Latin, *præpositio* (*præ-ponere*, to place before); Greek, πρόθεσις.

Conjunction—‘the link.’ Latin, *conjunctio* (*con-jungere*, to unite); Greek, σύνδεσμος.

Interjection—‘something thrown in or inserted.’ Latin, *interjectio* (for *interjectum*); Greek, παρένθεσις, παρεμβολή.

Note.—In several of these words, both Latin and Greek, the Abstract Noun is put for the Concrete, e.g. *præpositio* for *præpositum*, ‘a placing before,’ instead of ‘a thing placed before;’ similarly the Greek, *πρόθεσις*, *παρένθεσις*.

The following terms are also frequently employed in Grammar:—

Asyndeton (Greek, α, not, *συνδετον*, bound together) is the omission of Conjunctions.

Aphaeresis (ἀφαίρεσις, ‘taking away’), the omission of one or more letters at the beginning of a word, as *neath*, *gainst*.

Apocope (ἀποκοπή, ‘chopping off’), the throwing away of one or more letters at the end of a word, as *tho’*, *th’* (before a vowel).

Syncope (συνκοπή, ‘knocking together’), the shortening of a word by the omission of a letter or syllable in the middle, as *over* for *over*, *ta’en* for *taken*.

Diaeresis (διαίρεσις, ‘taking asunder’), the separation in pronunciation of two vowels which might otherwise form a diphthong, as *aeronaut* (not *aronaut*).

Synaeresis (*συναίρεσις*, 'taking together'), the sounding of two syllables as one, as *see'st*.

Tmesis (*τμήσις*, 'cutting'), the division of a compound word by the insertion of another word between the parts, as '*to God ward*'; '*what place soever*.'

Periphrasis (Greek, *περίφρασις*) or **Circumlocution** (Latin, *circum-locutio*), a round-about style of speaking, is the use of more words than are absolutely necessary to express an idea. Certain tenses are called periphrastic, from the fact that the same meaning might be expressed in fewer words, *e.g.* 'I should have fainted,' the meaning of which might have been expressed by 'I had fainted.'

Particle (Latin, *particula*, a little part), an indeclinable word, or one that cannot be used alone. The Adverb, Preposition, Conjunction, and Interjection, may be all classed as Particles.

Idiom is a mode of expression that is peculiar to a particular language.

Rhyme and Rhythm.—Rhythm is the arrangement of words, according to either accent or quantity, so as to produce a harmonious *flow* of language. It has nothing to do with Rhyme.

Rhyme is the arrangement of words or syllables of similar sound at the ends of lines or verses.

Metathesis is the transposition of the letters of a word. We have in Anglo-Saxon and English, for example, *aps* and *the aspen*, *ax* (aks) and *ask*, *aefre* and *ever*, *brunt* and *burnt*, *wyrst* and *wrist*, *afeard* and *afraid*, *tero* and *trivi* (Latin), *kratos* and *kaptos* (Greek), *precepteur* and *percepteur* (French). *R* is the letter most subject to Metathesis.

Pleonasm (Greek, *πλεονασμος*, excess), the insertion of redundant words into a sentence, *i.e.* the putting words in when the sense would be complete without them. 'They *collected themselves together*.'

Ellipsis (Greek, *ἔλλειψις*, leaving out), the omission of some word or words that are essential to the construction of a sentence.

Apposition or Parathesis (Latin, *ad-pono*, to place near; Greek, *παράθεσις*, to place together).—When one Noun is

used to explain another, it is attracted into the same case as the Noun it explains, and is said to be in apposition to it, e.g.—

'So work the honey bees,—
Creatures that by a rule in nature teach
The art of order to a peopled kingdom.'
—*Shakespeare*.

Here the Noun *creatures* is in apposition to *bees*. See, however, the Apposition to the English Possessive Case.

Metaphrase (Greek, *μετα*, over, and *φρασις*, a phrase) is a literal translation.

Paradigm (Greek, *παράδειγμα*, a model) is a model of the declension of a Substantive or the conjugation of a Verb.

Paragoge or Paragogy (Greek, *παρα* and *αγω*) is the lengthening of a word.

PART I.

THE PARTS OF SPEECH.

Simplest Definition—Classes into which words are divided according to their use.

Some Grammarians would add the words '*in a sentence*' after the foregoing definition, but, perhaps, it is better to omit them, *e.g.*

Parts of the Body,

Thumb, finger, ankle, head, trunk, chest, etc.

Here there is no *sentence*, but it is perfectly possible to classify each word under its own proper 'Part of Speech.'

No doubt the full statement would be, 'The parts of the body are the thumb,' etc., but the fact still remains that no *sentence* is employed in the above example.

The Interjection, too, is, strictly speaking, no part of a sentence, and yet is reckoned as a 'Part of Speech.'

THE PRIMARY PARTS OF SPEECH.

We need not enter into the vexed philological and metaphysical question as to which is the primary Part of Speech, the **Noun** or the **Verb**. It seems probable that both originated at practically the same time. From research into the primitive

of Oriental languages, it appears that in most cases they are verbal and similar to Gerunds, and, further, that exactly the same form served as the cognate Verb. It is significant also to note that Adverbs (which modify Verbs) are often derived from Adjectives (which qualify Nouns), and not *vice versa*.

It is sufficient, therefore, to state that beyond competition with the other 'Parts of Speech' the Noun and the Verb are the essential ones.

Indeed, we could, though with much difficulty, dispense with the others.

The **Pronoun**, the **Article**, and the **Conjunction** could readily be discarded; a multiplication of Nouns and Verbs and their inflections would supply, in a great measure, the uses of the **Adjective**, **Adverb**, and **Preposition**; and the **Interjection** is, according to ordinary definitions, no 'Part of Speech' at all.

Many animate beings, unable to talk, employ Interjections. Evidently, therefore, the 'Parts of Speech' can be grouped as follows (see Definitions):—

Noun Group.

1. Noun.
2. Pronoun.
3. Adjective (and Article).
4. Preposition.

Verb Group. Miscellaneous Group.

5. Verb.
6. Adverb.
7. Conjunction.
8. Interjection.

Note that the Preposition appears in two groups.

DEFINITIONS.

Noun Group—

1. **Nouns** are Names, as *fear*, *anger*, *compasses*, *Elysium*, *Edward Jones*.

2. **Pronouns** are words used to represent Nouns, as *and I* went with *him* to the theatre.

3. **Adjectives** are words attached to Nouns in order particularly (a) to define things, (b) to declare

qualities of things, and (c) to enumerate things, as
 (a) *The dog*; A *black* man assassinated him. (b) *The lion is fierce.* (c) We saw only *five* eagles, but many sparrows.

4. **Prepositions** (see also Verb Group) are often used to explain relations between things, as *The fight between the Greeks and Persians was sanguinary.*

Note.—Prepositions are sometimes redundant, as *The passion of love often maddens*; *The city of London.* Prepositions may become Adjectives by being used absolutely, as *The adverb* sentence.

Verb Group—

5. **Verbs** are assertive words. They express either (1) 'being' or (2) 'doing.' But action or doing may be regarded in at least two ways—Where the matter regards (a) the actor, (b) the acted upon, e.g. 1. *Love is love*; 2. (a) *John broke the window*; 2. (b) *The window was broken.*

Note.—Such Verbs as *became, appeared, seemed, grew, developed, evolved, matured,* etc., are midway between being and doing, cf.—

He developed his plans apace.
 His plans developed apace.
 His plans were developed by him apace (ungainly).

6. **Adverbs** are words which tell us—

(a) **How** (manner), **when** (time), and **where** (place), etc., actions are performed or anything exists, as

<i>He behaved cruelly</i> (how),	} Actions.
<i>Then he behaved cruelly</i> (when),	
<i>Where did he behave cruelly?</i> (where).	
<i>Truly this was the Son of God</i> (how),	} Existence.
<i>Now I am king</i> (when),	
<i>I am here</i> (place).	

(b) The **degree** in which a thing possesses a **quality** or the **intensity** of an **action**, or the **degree** of this **intensity**, as—

The moon is *very* bright (degree of quality).

I love him *well* (intensity of action).

I love him *very* well (degree of intensity).

4. **Prepositions** (see also Noun Group) are often used to explain relations between things and qualities, and between things and actions, as—

He is morose <i>through</i> disappointment (how),	} Between things and qualities
He will be angry <i>throughout</i> the day (when),	
They are sick <i>at</i> heart (where),	} Between things and actions
He laid his plans <i>with</i> care (how),	
It lasted <i>during</i> the day (when),	
On a rock the giant stood (where),	
For love's sake I have fought thus (why).	

Note.—Prepositions may become Adverbs when used absolutely, as *Move on*.

7. **Conjunctions** are words which join words, phrases, and sentences.

Greek *and* Latin are dead languages (words).

By wisely planing *and* decisively acting great deeds are wrought (phrases).

He said *that* I might depart (sentences).

8. **Interjections** are ejaculations. These are uttered without any of the unconscious logical processes that build up a sentence. Generally they are not even efforts to communicate thoughts, and are, therefore, common to all vocal beings whether or not reasonable—

'O! who will o'er the downs so free?'

'AA, fields beloved in vain!'

'Tally-ho! Tally-ho! Tally-ho!'

The Adverb, Preposition, Conjunction, and Interjection are frequently called *Particles* (Latin, *particula*, a little part). **Particles** are words which help to define the relations of Nouns and Verbs in a sentence, or of sentences to another.

Words that discharge the same function in a sentence are said to belong to the same Part of Speech.

If a word discharge at different times divers functions, it is said to be more than one Part of Speech.

Elementary parsing is to pick out the various Parts of Speech.

The number of Parts of Speech is arbitrary. Thus the Preposition might have been divided into two Parts of Speech accordingly as it correlated things, or actions and things; the Adjectives and Adverbs might have been comprised under one head, as they exercise both the same influence, but they are divided into different Parts of Speech.

Many words are in use *hybrids*, such as Participles (half Verbs, half Adjectives), Gerunds (half Verbs, half Nouns), Relative Pronouns (half Pronouns, half Conjunctions), and Adverbial-Conjunctions *alias* Connective-Adverbs.

INFLECTION (INFLEXION).

Inflection is the terminal change in a word to signify its grammatical use (Latin, *flecto*, I bend, cf. French *flexion*).

The part of the word on which the inflection is based is called the **Stem**. The letters in a word which are common to it and all kindred words is the **Root**.

Some languages, as Welsh, alter the beginning of words instead of the end, using *Mutations* instead of *inflections*.

Many words, however, cannot be inflected. Therefore the Parts of Speech can be divided into two kinds, the **Inflected** and the **Uninflected**.

<i>Inflected.</i>	<i>Uninflected.</i>	
Noun or Substantive.	Adverb (generally),	} Particles.
Pronoun.	Preposition,	
Adjective (Article).	Conjunction,	
Interjection.	Interjection,	
Verb (rarely).		

The inflection of Nouns, Adjectives, and Pronouns is called *Declension*, of Verbs *Conjugation*.

I.

NOUNS.

QUESTIONS ON THE NOUN.

What is a Noun, and why is it so called?

Define an Abstract Noun, and give six examples.

When may a Proper Noun be used for a Common Noun, and vice versa?

Is it true or not, that Abstract Nouns have no Plural?

Give a list of six Common Nouns (such as city), and write opposite to each a corresponding Proper Noun (such as Edinburgh, Paris).

What is meant by Inflection? What parts of speech are capable of being inflected?

For what purposes are Nouns inflected?

What is the meaning of Plural? Mention some Nouns whose Singular and Plural are alike.

Enumerate all the different ways of forming the Plural of English Nouns.

How does a Noun form its Plural when the Singular ends in y?

Name four Nouns that have two Plural forms with different meanings.

Name any Plural Nouns that have no Singular?

Give some instances of Nouns that seem to be Plural, but are really Singular; and give the reason.

14. *What is the usual Plural of foreign Nouns that end in -ix, -o, -es?*
15. *What is the Plural of the word animalculum? Mention the English form of the Singular.*
16. *What is the commonest Feminine ending of English Nouns? Give six examples.*
17. *In what other way than by inflection is the gender of English Nouns sometimes distinguished?*
18. *Write the Feminine of giant, man, boy, lad, drake, executioner, sultan, bridegroom, man-servant.*
19. *Mention some instances of Personification. How far is this principle subject to rule?*
20. *Define Case. What parts of speech have Case?*
21. *Write three sentences in which the Noun man appears in each of the three Cases.*
22. *What two different kinds of words take the Objective Case?*
23. *What other construction can be used instead of the Possessive Case, and with what limitations?*
24. *Is any other term preferable to Nominative?*
25. *Give three examples of a Noun in Apposition—first in the Nominative Case, and afterwards in the Possessive and Objective.*
26. *Latin Nouns have six Cases, English Nouns have but three. Show how the relations that are expressed by six Cases in Latin are enabled to be expressed by half that number in English.*

Nouns are names. They are so called from the Latin word *nomen* (French *nom*), a name.

EQUIVALENTS OF NOUNS.

1. A Pronoun, 'John went home, and then *he* rested.'
2. An Adjective, 'He stoppeth one of *three*.'
3. A Gerund, '*Reading* and *writing* come by nature.'
4. An Infinitive, '*To err* is human, *to forgive* divine.'
5. A Noun Sentence, '*What he said* was correct.'
6. Any combination of words that can form the Subject or Object of a Verb, 'Their final determination was *to give him of liberty to ransom his life*.'

CLASSIFICATION OF NOUNS.

Nouns are classified in various ways, either as Proper and Common or Abstract and Concrete.

A **Proper Noun** (French *propre*, Latin *proprius*, own) is the name of one particular thing. It is the thing's *own* name, and denotes nothing else, *John, Mississippi, London, Courage*.

A **Common Noun** (French *commun*, Latin *communis*, general) is the name of an individual regarded as a member of a class. It is a generic name, *boy, river, city, virtues*.

Proper Nouns may be called Nouns of *definite* application, **Common Nouns** of *indefinite* application.

Note.—Some things may possess both Proper and Common names (in fact several Common names), which latter differ in the extent of their denotation; e.g. *thing, creature, animal, person, man, Englishman, Charles*, may all denote the same thing.

The typical Common Noun is the word *thing*.

The principle underlying this classification is that of *the scope of the 'extension' of the name*.

Thus the 'Extension' of the name *Charles* is over one individual thing only; the 'Extension' of the name *thing* is over everything—'Thou, O Lord God, art the *thyng* that I long for' (Psalms lxxi. 4), version of 1539.

A **Concrete Noun** (Latin *concreresco*, French *concret*) is the name of anything that has an independent existence, apart from our conception of it, as *earth, marbles*, etc.

An **Abstract Noun** (Latin *abstraho*, French *abstraire*) is the name of an idea or conception, as *righteousness, ability, existence*.

The principle underlying this classification is that of *dependence upon or independence of mental conception*.

Notes.

(a) The division into Proper and Common is by far the better, and the more clearly defined; that into Abstract and Concrete opens the way for metaphysical discussion. For instance, *Right* and *Wrong* are Abstract Nouns, but yet it has been contended that the principles (of which they are the names) 'have an independent existence apart from our conception of them.'

(b) Nouns may be both Proper and Abstract, as *Courage*;

Common and Abstract, as *virtues* ; Proper and Concrete, as *Charles* ; Common and Concrete, as *man*.

- (c) Beware of 'cross-classifications,' as dividing Nouns into Proper, Common, and Abstract, or into Abstract, Concrete, and Common. Your books may be large or small, bound or unbound, poetry or prose, etc., but could not accurately divide them into large books, poetical books, etc.

Common and Proper Nouns—Another Definition.

Definition.—'A Common Noun is the name of a class which may be used as the name of a class ; and also of a particular member of the class, as *man, dog, city*.'

'A Proper Noun is the name of a person or thing, and cannot also be used as the name of a class containing other like things.'

Common Nouns become Proper, and Proper Nouns become Common.

- (a) We have shown that even *Common Nouns* vary in 'Extension,' and that the more limited this becomes, the more nearly *they approach to Proper Nouns*. Some of them may even be used as Proper Nouns by permanently attaching them to any particular thing by name. Thus the Common Noun *lion* may be best applied upon a particular dog, and *Lion* is then a Proper Noun. Thus *lord* is Common, but as the Deity is pre-eminent, 'the Lord,' Lord as the name of God is a Proper Noun, cf. also *god* and *God*, *My Lords* = Education Department.
- (b) When an individual becomes a type of his class, his name is often used as that of his class, and a *Proper Noun thus tends to become Common*. Thus Alexander and Cæsar being renowned conquerors, we speak of distinguished victors as Alexanders and Cæsars.

Note the use of the so-called Indefinite and Definite Articles.

The Indefinite Article makes the Proper Noun more definite, and thus Common, cf. *Cæsar* and 'a *Cæsar*.' The Definite Article makes the Common Noun more definite, thus Proper, cf. *lord* and 'the Lord.' Parse 'a *Cæsar*,' 'Proper Noun used as a Common Noun,' and 'the Lord,' 'Common Noun used as a Proper Noun.'

Abstract Nouns sometimes become Concrete, but Concrete Nouns do not become Abstract.

Abstract Nouns, which represent the distinguishing quality of a Class, may easily be used to denote the Class itself; but a **Concrete Noun**, which represents a thing possessing many qualities, cannot easily become the name of any particular one of these qualities.

- (a) *Youth* is an Abstract Noun, but in the phrase, *The youth of the kingdom*, *youth* becomes Concrete, meaning the *young people*. See also the word '*wave*' (of the sea).
- (b) **Concrete Nouns**, however, cannot easily become **Abstract**, as there are many terminations easily affixed which obviates the necessity of their use in the Abstract capacity.

The different kinds of Abstract Nouns (*Vide infra*).

- (a) Names of qualities, as *cunning*, *colour*, *courage*, *ability*.
- (b) Names of physical conditions, as *widowhood*, *extension*.
- (c) Names of mental conditions, as *hope*, *emulation*, *forgetfulness*.
- (d) Gerunds and other Verbal Nouns, as *whistling*, *reduplication*, *banishment*, *to-run*.
- (e) Names of arts and sciences, as *Mathematics*, *Art*, *Science*.

Classification of Abstract Nouns.

Dr Angus suggests the classification following. It will be observed that the substances in which certain qualities are found are sometimes material and sometimes only objects of thought:—

- (a) Names of states, conditions, or periods, as *health*, *warmth*, *youth*.
- (b) Names of actions, as *reading*, *study*, *progress*. *Reading* is a Verbal Abstract Noun, being an infinitive form of a Verb.
- (c) Names of qualities, as *humility*, *beauty*, *manliness*, *variety*.
- (d) Names of quality and degree, as *excess*, *deficiency*, *plurality*.

INFLECTION.

Inflection of the Substantive.

The **Substantive** may be inflected so as to mark **Gender**, **Number**, and **Case**. Thus, if the Substantive *god* is changed into *goddess*, or *fox* into *vixen*, the inflection marks the Feminine Gender; if *god*, or *man*, or *fox*, is changed into *gods*, or *men*, or *foxes*, the inflection marks the Plural Number; if *god*, or *man*, or *fox*, is changed into *god's*, or *man's*, or *fox's*, the inflection marks the Possessive Case.

WHAT PARTS OF SPEECH HAVE GENDER?

In English, only **Nouns** and **Pronouns** have Gender. In many languages Adjectives also possess it, and in some languages, Verbs also.

GENDERS.

Genders are three — **Masculine** (Latin, *Masculinus*), **Feminine** (Latin, *Femininus*), **Neuter** (Latin, *Neuter*).

The word Gender is derived from the Latin *genus*, a kind or class.

There are three *kinds* or *Genders* of Nouns: (1) those indicating (in English) objects of the male sex, as *boy*, *fat*, (2) those indicating objects of the female sex, as *girl*, *mother*, (3) those that are neither male nor female, as *ship*, *house*, &c.

The first are generally called **Masculine**; the second **Feminine**; and the third, **Neuter**.

It is important not to confound Gender, *i.e.* a grammatical term signifying a *Class of Nouns*, with sex, *i.e.* the distinction between male and female.

In Greek and Latin, and also in most modern languages, Nouns with certain terminations are of a definite Gender, without reference to the sex of the thing they denote. Thus, in Latin, *puella*, a girl, and *villa*, a farm, are both Feminine. In French, *fille*, a daughter, and *ville*, a city, are both Feminine. So in Anglo-Saxon (on which modern English is based) *weard*, a workman, and *stearra*, a star, are both Masculine. In modern English this artificial system does not exist. As a general rule, Gender is determined by sex alone.

may reduce the number of Genders to *two*, the **Masculine** and **Feminine**, or increase it to *four*, **Masculine**, **Feminine**, **Common**, and **Neuter**. Of the so-called **Neuter** is that which denotes *neither* Masculine or Feminine, and the **Common** that which denotes *either* Masculine or Feminine.

Considerable number of Masculine, Feminine, and Common nouns are correlated, as *boy* (Masculine), *girl* (Feminine), *child* (Common).

Only one of its methods of expressions is Gender and Gender (*vide infra*).

PERSONIFICATION.

Definition.—Things without life are often Personified, especially in poetry, or spoken of as if they were living beings, therefore either of the male or of the female sex. The purity and naturalness of the English system of Genders give peculiar force and vividness to this figure of speech.

Rules for Personification.

Three rules undoubtedly exist, and may be detected by a comparison of the various objects personified.

1. It is a natural principle of Personification, that the Masculine Gender should be assigned to things (whether material objects or abstractions) that suggest the idea of strength, majesty, or destructiveness. Hence *the sun*, *love*, *death*, *winds*, *mountains*, *the ocean*; the stronger passions, as *fear*, *anger*, *despair*; actions connected with strength or violence, as *work*, *murder*, are looked upon as male persons, and their names are accordingly Masculine.

2. On the other hand, *the moon*, *night*, *nature*, *liberty*, *charity*, *mercy*, *religion*, being objects or conceptions which suggest or are connected with the ideas of gentleness, truthfulness, or beauty, are spoken of as though they were female persons, and their names are accordingly of the Feminine Gender.

3. Angus says that Cobbett notices a third principle. He

tells us that country people speak of things collectively identified with themselves as 'she,' and of things that pass often from hand to hand as 'he.' *The scythe, the mower, the plough of the hind*, are, he says, in Hampshire, Feminine; while the Masculine Gender is shown good enough for the *shovel* and the *prong*.

These principles are, however, sometimes confounded. We respect to a fighting-ship, if we regard its power we call it *Man-of-war*, but noting its beauty we designate it *She*.

There are, however, certain exceptions, or rather instances for which these principles fail to account satisfactorily, such as the *seasons* (Masculine), *countries* and *cities* (Feminine), and a few others. It must be borne in mind that in assigning Gender to Neuter Nouns we sometimes follow ancient mythology or classic usage.

Gender—how distinguished in English.

The distinction of sex in living beings is marked in two ways in the Nouns that stand for them.

First Mode: by Compounding Words.—Masculine and Feminine Nouns or Pronouns are attached to Nouns of Common Gender. Thus:—

MASCULINE.	FEMININE.	MASCULINE.	FEMININE.
Man-servant,	Maid-servant.	Cock-sparrow,	Hen-sparrow.
Man-singer,	Woman-singer.	Dog-tox,	Bitch-tox.
He-devil,	She-devil.	He-goat,	She-goat.
Roe-buck,	—	—	Ewe-lamb.
Boar-pig,	Sow-pig.	Pea-cock,	Pea-hen.
Buck-rabbit,	Doe-rabbit.	Guinea-cock,	Guinea-hen.
Bull-calf,	Cow-calf.	Turkey-cock,	Turkey-hen.

In *Bridegroom* (Masculine) *Bride* (Feminine), where the usual order of derivation is reserved, the distinctive word is affixed instead of prefixed.

Second Mode: by a Suffix.—The Feminine is formed by adding certain suffixes (or endings) to the Masculine.

1. The commonest of these, and the only one by which fresh Feminines can still be formed, is *-ess*, as in *countess*; *host*, *hostess*.

Feminines in *trix* are direct importations from the Latin, as *testatrix*, *administratrix*.

A few Feminines have the Romance suffix *a*, as *sultana*, *ignora*, *infanta*.

A few Feminines have the Romance suffix *-ine*, which came to us through Norman French, as *heroine* (from *hero*), *landgravine* (from *landgrave*). *Czarina* (from *czar*) has a combination of this and the last-mentioned suffix.

One word, *nixen*, the Feminine of *fox*, preserves the old Teutonic Feminine suffix *-en* or *-in* (compare German *tau*), the root-vowel of the Masculine being modified. (Compare German *Fuchs*, *Füchsin*.)

One word, *spinster*, the Feminine of *spinner*, preserves the ancient Feminine suffix *-ster*, which at one time denoted a female agent. This suffix survives in many other words, but is no longer distinctively Feminine.

Third Mode : by the use of different Words or Correlatives.

MASCULINE.	FEMININE.	MASCULINE.	FEMININE.
Stallion,	Maid, spinster.	Horse, stallion,	Mare.
Man,	Belle.	Husband,	Wife.
King,	Sow.	King,	Queen.
Lad,	Girl.	Lad,	Lass.
Lord,	Sister.	Lord,	Lady.
Man,	Doe.	Man,	Woman.
Cow,	Cow.	Master,	Mistress.
Heifer,	Heifer.	Milster,	Spawner.
Nephew,	Hen.	Nephew,	Niece.
Papa,	Filly.	Papa,	Mamma.
Ram,	Butch.	Ram,	Ewe.
Sir,	Duck.	Sir,	Madam.
Sire (a horse),	Bea.	Sire (a horse),	Dam.
Sloven,	Countess.	Sloven,	Slut, slattern.
Son,	Mother.	Son,	Daughter.
Stag,	Nun.	Stag,	Hind.
Steer,	Gammer.	Steer,	Heifer.
Swain,	Goose.	Swain,	Nymph.
Uncle,	Lady.	Uncle,	Aunt.
Wizard,	Roe.	Wizard,	Witch.

REMARKS ON THE COMPOUNDS.

Sometimes proper names are used to answer the purpose of Pronouns, thus — *jack-ass*, *jenny-ass*; *billy-goat*, *nanny-goat*, *tom-cat*, *tib-cat*.

Sometimes only one form occurs, as *jack-snipe*, *jack-pigeon* (Masculine), and *jenny-wren* (Feminine).

In Anglo-Saxon we meet with the expressions *carl-fugol* (a male bird or male bird), and *cwen-fugol* (a female bird). *Wif-freond* is also the expression *wif-freond*, a female friend.

REMARKS ON THE SUFFIXES.

(1) The Suffix *-ess*.

The termination *-ess* is the old Romance suffix, reached us through the Norman French *-esse*, derived from the (late) Latin suffix *-issa*.

When this suffix is added, the Masculine termination *-er* are usually either shortened by the omission of the vowel, as in *actor*, *actress*; *hunter*, *hunteress*; or omitted altogether, as in *adullerer*, *adulleress*; *Emperor*, *Empress*; *murderer*, *murderess*; *governor*, *governess*; *caterer*, *cateress*; *sorcerer*, *sorceress*. Masculines *author*, *mayor*, *prior*, and *tutor*, suffer abbreviation. The *o* of *negro* and the *y* of *vota* are dropped in forming *negress* and *votaress*.

Abbess (from *abbot*) is, perhaps, a shortened form of *abbadess*. There is a Low Latin form *abbatissa*, Provençal *abbadessa*. (The Latin for *abbot* was *abbas*. *Lass* is probably shortened from *laddess*. *Duchess* follows the French form *duchesse*. *Marchioness* formed from the mediæval Latin word *marcius*, the *a* of *master* is modified.

Feminines in *-ess* were formerly much more common than they are now. Such words as *cousiness*, *piouess*, *suitress*, *creatress*, etc., have quite disappeared.

(2) The Suffix *-ine* or *-en*.

The same termination, in slightly altered form, *-ine* for the Masculine and *-en* for the Feminine suffix in many languages. Compar-

Greek *hero-ina* with the Latin *reg-ina* and the German *freud-inn*, etc. In the oldest English we have such Feminines as *gyd-en*, a goddess; *munic-en*, a nun (from *munc*, a monk); *elf-en*, a female elf, etc. So, in Scotch, we find *carl-in*, a peasant woman. *Vixen* (from *fox*) was once written *fyx-en*. This is one of the words that modified the root vowel of the Masculine.

The Suffix -ster.

In Anglo-Saxon times such occupations as *brewing*, *baking*, *weaving*, *spinning*, etc., were carried on exclusively by women. Hence such names as *Brewster*, *Baxter* (*Bagster*), *Webster*, *spinster*. The Feminine signification is now only preserved in *spinster* and *foster* (*food-ster*) *mother*. In Old English are found *tap-ster*, *fruit-ster*, *chide-ster*, and some others.

The termination -ster now denotes the agent (but irrespective of sex), as in *maltster*, *punster*, or it is used as a suffix of relation, as in *youngster*.

Eng-str-ess and *scam-str-ess* are double Feminines, in which *ess* has been tacked on to -ster or -str.

ON THE CORRELATIVES.

Many of these have a curious origin. Their etymological location is often far removed from their modern meaning. The most important are the following:—

Masculine Nouns—

Bachelor is from *baccalarius*, a cowherd. (*Bacca* is a low Latin form of *vacca*.)

Bullock is etymologically a diminutive of *bull*.

Drake means 'duck-king,' i.e. king of the ducks (*d-rake* is for *and-rake*). The root *and* appears in the Latin *anas*, *anatis*, a duck.

Drone (*dran*) is a word formed to imitate the sound made by the insect.

Father (*fæder*) means 'the feeder.' Compare Greek, *πάτερ*; Latin, *pater*. The root is *PA* = to protect, nourish; with the suffix -tar, to denote the agent.

Gaffer is from grand-father, and *Gammer* from mother.

Gander (*gandra*). A *d* has been added to the word. Compare the word *gannet*, which has no *d*. It has been formed from *gans*, a goose. The *d* is an offgrowth of the *n*.

Husband (*hus-bonda*) means 'house proprietor,' 'master of the house.' *Bonda* means 'tiller,' 'manager.' Compare the words *husbandman*, *husbandry*.

King (*cyning*) means 'son of the tribe.' Compare *kind*.

Lord (*hlaford*) is from *hlaf*, loaf, and *weard*, or warden.

Man (*mann*) was originally of the Common Germanic, like Latin, *homo*. The male was *weapned-man*, armed or weaponed man.

Monk is from a Greek word signifying 'monach' (Latinized as *monachus*.)

Nephew (Latin, *nepos*) came into English from French. The Saxon word is *nef-a*.

Sir is from the Latin *senior*, elder.

Sire is another form of 'Sir.'

Son (*sunu*) is derived from a root meaning 'to be.'

Uncle is from the Latin *avunculus*, an uncle on mother's side.

Wizard means 'wise-man.' The augmentative suffix *-ard* appears in *sluggard*, *drunkard*, *heart*, etc. *Wizard* probably comes from a Saxon root, through the Old French *guisart*, wise man.

(b) Feminine Nouns—

Aunt is from the Latin *amita*, a father's sister.

Bee is now of the Common Gender, unless combined with *drone*.

Countess is the Feminine of *count*, which comes from the Latin *comes*, a companion. It is curious that there should be no native word for the Feminine of

Dame is from the Latin *domina*, mistress or lady.

Daughter (*dohtor*) meant originally 'milk-maid.' The root is the same as in *dug*, a teat. Compare the Greek *thugater*.

Duck meant 'diver.' The noun *duck* is connected with the verb *duck*, to dive.

Filly is, properly, the diminutive of *foal*.

Girl (a diminutive) once denoted a young person of either sex. It is so used in Chaucer. 'Boy' was expressed by *knave-girl*.

Goose (*gôs*) appears to have lost an *n*. Compare the German *gans*. The long *ô* is due to the loss of *n*.

Heifer (*heahfor*) means 'high ox,' or 'full-grown ox.'

Hen (*hæn*) is the Feminine of *hana*, a cock. (German, *hahn*.) Notice the vowel-change in the Feminine.

Lady (*hlæfdige*) is the corresponding Feminine of Lord (*hlæford*).

Madam is from the Latin *mea domina*, my lady.

Maid had come to mean in Chaucer's time a grown-up person of either sex. Thus —

'I wot well that the apostle was a maid.'

Mare (*mere*) was the Feminine of *marh*, a horse.

Mother (*modor*) is from the root *ma* = to produce.

Nun is from the Low Latin *nonna*, meaning 'mother.'

Queen (*cwen*) meant simply 'female' or 'mother.' It is said to be derived from a root *gan* = to produce.

In Anglo-Saxon *cwen-fugol* means 'hen-bird.' *Fugol* is fowl. (German, *vogel*.)

Wife (*wif*) meant at first only 'woman.' Compare *house-wife*, *fish-wife*, etc. *Wif* was of the Neuter Gender, like the German *weib*.

Witch is now only Feminine, but it may have been derived from either of the Anglo-Saxon words *wice-a* (Masculine), or *wice-e* (Feminine). Shakespeare writes—

'He is such a holy witch that he enchants societies.'

Cymbeline, i. 6.

'There was a man in that city whose name was Simon, a witch that had deceived the folk of Samarie.'—*Wyetif*.

Woman (*wif-mann*) means literally 'woman-man.' *Man* was of the Common Gender, like the German *mann*. The plural of *wifman* was *wifmen*, which was reduced to *wimmen*, and this form has held its ground, in *spoken* language, to the present day, which is the strongest possible proof of the etymology.

As a rule the Feminine Nouns are formed from the Masculine. The following are exceptions:—

Gander (*gandra*) has been formed from goose (*gans*).

Bride-groom (*brid-guma*) has been formed from *bryd* (*bryd*). *Guma* in Anglo Saxon means 'man.'

Drake (*and-rake*) has been formed from *duck*. For the (king?) compare *-rick* in *bishop-rick*, and German *reich*.

Widower has been formed from widow. In A.S. *wid* were the two words *widura* (Masc.) and *widura*-c (Fem.). The A.S. *widura* is cognate with Latin *vidua* (Fem. *vidua*). Here the Latin *d*, as in other cases, answers the Sanscrit *dh*, and the root is *widh*—to lack or want.

NUMBER (French *nombre*, Latin *numerus*).

When a Noun denotes one thing only, it is in the **Singular** (Latin, *singularis*, alone) Number; when it denotes more than one, it is in the **Plural** (Latin, *pluralis*, from *plus*, more) Number. Number is often denoted by inflection. Some languages, as Greek and Hebrew, possess a **Dual** (Latin, *duo*) Number, which denotes two things only. The Anglo-Saxon Personal Pronoun had *three* numbers.

Some Nouns cannot be of both numbers, and are always either Singular or Plural. *It is erroneous to say that Number is an inflection*, for Plurals are sometimes formed by a change of the middle vowels (**Umlaut**), as *man*, *men*; *goose*, *geese*; sometimes the addition of a numeral is requisite, as *two pairs of shoes*; and sometimes both numbers are alike.

Note also the tendency to say two *pair* of shoes, twenty *cannon*, etc. 'Two *myle* from Jericho' (*Mander*, 1356).

Collective Nouns.

Collective Nouns have this peculiarity, that they denote a number of objects without being inflected.

A Collective (Common) Noun stands for a number (or collection) of persons or things considered as grouped into **one** whole, as *army, assembly, corps, jury*.

HOW ENGLISH NOUNS FORM THEIR PLURAL.

The Plurals of English Nouns are formed in the following ways. —

- (1) **By Adding s or es to the Singular**, e.g. *noise, noises* ; *coach, coaches* ; *root, roots*.
- (2) **By adding en to the Singular**, as *ox, oxen*. In many parts of England, this method of forming the Plural still colloquially obtains, as *house, housen* ; *eye (eyen) or e'en*. See also *kine*, a double plural.
- (3) **By changing the vowel sound, without adding any new ending**, as *man, men* ; *woman, women* (Umlaut).
- (4) **Some Nouns have their Singular and Plural alike**, as *deer, sheep, grouse, swine*.

In accordance with these four methods of forming the Plural, it has been proposed to make *Four Declensions* of English Nouns. This classification is possibly useful, and is at all events free from serious objection.

Observations.

We shall now proceed to make some observations on each of the above methods of forming the Plural. The history of these inflections is important, and is closely connected with certain facts in the earlier language, to which it is necessary to draw the student's attention.

On the Plural in -s or -es.

In Anglo-Saxon, many Nouns (e.g. *smith-as*, *smiths*, *stán-as*, *stones*, *freond-as*, *friends*) formed their plural in *as*, which was subsequently modified into *es*. As *s* was a common plural termination in Norman French also, the termination *es* came to be gradually applied to a large number of words which originally formed their plural in other ways. But now the *es* is generally omitted. (*Angus.*)

Almost all Nouns now belong to this division; for though this form was originally only one form of the plural among several, yet since words from other languages, as Latin and French, adapted themselves to it more readily than to the others, it encroached upon the others and became the commonest form.

It was by the French influence, leading the van of education for three centuries, that the plural -s, which held only a secondary place in Saxon Grammar, became the universal law of English. (*Earle.*)

Now, however, the vowel of *es* is so commonly omitted that it may be stated, as a general rule, that English Nouns form their plural by the addition of *s*.

But singular Nouns in *s*, *x*, *z*, in *sh*, and soft *ch* (all containing an *s* sound), still form their plural by the addition of *es*, as *gases*, *boxes*, *topazes*, *marshes*, *rushes*, *arches*, *churches*.

On the Plural of Nouns in o, y, f.

the plural of these words is somewhat difficult to remember; the rules here given may prove of some assistance to the student.

Plural of words in o—

- (a) Earlier introduced and more common words ending in *o* form their plural by adding *es*, as *buffaloes*, *cargoes*, *dominoes*, *echoes*, *heroes*, *negroes*, *potatoes*; though many words also form their plural in *s*, as *calicoes* and *calicos*, *mulattoes* and *mulattos*.
- (b) Later introduced and rarer words in *o* add *s*, as *bravos*, *cantos*, *casinos*, *mementos*, *octavos*, *pianos*, *quartos*, *solos*. Amongst these may be noticed many words from the Italian. Words ending in *io* and *oo* add *s*, as *folios*, *intaglios*, *oratorios*, *seraglios*, *bamboos*, *cuckoos*, *Hindoos*.

Plural of words in y—

If a Noun ends in *y* after a consonant, *es* is added, and *y* becomes *i*, as *flies*, *ladies*. After a vowel the *y* is retained, as *boys*, *valleys*. Forms like *flys* and *monies* are exceptional and distinctive.

Plural of words in f—

- (a) Teutonic words ending in *f* or *fe* form their plural by changing *f* to *v*, except when *oo*, *f*, or *r* precede the final *f*,—e.g. *leaves*, *thieves*, *leaves*, *calves*, *knives*, *wives*; but *roofs*, *cliffs*, *dwarfs*, *muffs*. Exceptions to this rule are *reefs*, *jifes*, *strifes*.
- (b) Romance words retain the *f* unchanged, as *briefs*, *chiefs*, *griefs*.

A few Nouns have plurals irregular in spelling which really belong to this Declension, as—

<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
Die.	Dice.	Penny,	Pence.

The object of this is to show that the *s* has the sharp sound that it has in *house*, and not the flat sound that it has in *pens*.

On the Plural in en.

Still existing examples are *oxen*, *brethren*, *children*. *Chickens* ought, it would seem, to be a plural (the A.S. plur. was *cycen-a*) but it is now generally used as a singular. *Housen* and *shoen* (shoes) are occasionally met with in provincial dialects. *Hosen* is found in the Authorized Version of the Bible (Dan. iii. 21). *Bracken* is probably the plural of *brake*, as the fern so called has a broken appearance. Early English writers have also—

Been—bees.

Fone—foes.

Eyne } eyes.

Pesen—peas.

Een } eyes.

Toon—toes.

Fleen—fleas.

Treen—trees.

Welkin, or the cloud-covered sky, is thought to be a plural of this class. Compare the German *die wolken*, the clouds.

Some of these words are 'double plurals,' i.e. they have two marks of the plural number. Such are *brethren* and *children*, the old plurals of which were *broth-ru* and *cild-ru*. Most likely the termination *en* was added when the old plural ending in *-ru* had fallen into disuse. In Northern English the plurals *breth-er* and *child-er* are to be still heard. *Kine*, the plural of *cow*, is also a double plural. The old plural was once *cy* of *cy*.

Swine is probably connected with *sow*, but is not the plural of it. It was used originally for the singular as well as the plural.

'O monstrous beast ! how like a *swine* he lies.'

—*Shakespeare*.

The Change of Vowel (Umlaut).

Why should the plural of *man* be *men*, of *foot*, *feet*, and of *mouse*, *mice* ? It may be sufficient here to state that these 'mutation plurals' were not uncommon in Anglo-Saxon, and that these very words formed their plural in this manner in Anglo-Saxon times.

Thus the plural of *man* (man) was *menn*, that of *fōt* (a foot) was *fēt*, and that of *mūs* (mouse) was *mys*. Thus also *bōc* (a book), *turf* (turf), and *burg* (a city) were changed in the plural to *bēc* (books), *tyrf* (turfs), and *byrg* or *byrig* (cities).

We give here the Nominative Case, singular and plural, of

5. The termination *ix* or *ex* should be changed into *ices*; *radix*, plural *radices*; *appendix*, plural *appendices*; *index*, plural *indices*; *codex*, plural *codices*.
6. The following forms should also be committed to memory—

<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
Cicerone,	Ciceroni.	Cherub (Heb.),	Cherubim.
Dilettante	Dilettanti.	Seraph (Heb.),	Seraphim.
—	Cognoscenti.	Bandit (Ital.),	Banditti.
Genus,	Genera.	Beau (French),	Beaux.
Hiatus,	Hiatus.	Madame,	Mesdames.
Series,	Series.	Miasma (Greek),	Miasmata.
Species,	Species.	Sir,	Messieurs.
Superficies.	Superficies.		

Foreign Nouns in transition as regards Number.

When a foreigner becomes naturalized, he generally adopts the customs of his new nationality. It is similar with foreign words. When they become thoroughly incorporated into English, they adopt the English formation of the plural, as *crocus*, *crocuses* (Latin *crocus*, Greek *κροκος*, Gaelic *croch*). But before this occurs, there is evidently a **transitional period** when the two plurals are used with no difference of meaning attached.

Next the foreign plural becomes obsolete, as its retention is unnecessary, except in special cases.

When a Noun has two Plurals, these (generally) represent different meanings.

When a foreign Noun becomes popularized, it frequently acquires, in addition to its original technical signification, a secondary and more familiar meaning.

This more familiar meaning takes the more familiar and natural plural, whilst the unfamiliar plural is retained for the unfamiliar meaning.

Thus also with regard to the double plurals of some of our native Nouns, the modern plural represents the more familiar notion, and the ancient plural the less familiar.

FOREIGN NOUNS.

<i>Singular.</i>	<i>Plurals.</i>
<i>Cherub</i>	{ <i>Cherubim</i> = angels of a certain celestial rank (less familiar). <i>Cherubs</i> = images of cherubs (more familiar).
<i>Formula</i>	{ <i>Formula</i> = general scientific expressions (less familiar). <i>Formulas</i> = prescribed form of words (more familiar).
<i>Genui</i>	{ <i>Genui</i> = certain imaginary beings (less familiar). <i>Genuises</i> = clever folk (more familiar).
<i>Index</i>	{ <i>Indices</i> = algebraic exponents (less familiar). <i>Indexes</i> = orderly arrangement of the contents of books (more familiar).
<i>Pea</i>	{ <i>Pease</i> = pease in a mass (less familiar). <i>Peas</i> = ordinary plural (more familiar).
<i>Seraph</i>	{ <i>Seraphim</i> = the highest order of angels (less familiar). <i>Seraphs</i> = (sometimes) sweet singers (more familiar).

Note.—A double Plural *Cherubims* and *Seraphims* is sometimes improperly employed. The forms *Cherubin* and *Seraphin* (see Prayer-Book version of Te Deum) are the Feminine of the preceding.

NATIVE NOUNS.

In these it is natural that the difference of meaning will not be so marked.

<i>Singular.</i>	<i>Plurals.</i>
<i>brother</i>	{ <i>brethren</i> = members of the same community (less familiar). <i>brothers</i> = male children of the same parent (more familiar).
<i>cloth</i>	{ <i>clothes</i> = raiment (more familiar). <i>cloths</i> = kinds of cloth (less familiar).
<i>die</i>	{ <i>dies</i> = stamping instruments (less familiar). <i>dice</i> = small cubes used in various games (more familiar).
<i>peasy</i>	{ <i>pennies</i> = taken individually } equally familiar. <i>pease</i> = taken <i>en masse</i>

Note.—*Brethren* may be considered a double Plural, viz. of *brether*, which is itself a Plural.

Note.—the older Plural is also the more familiar, as being more easily remembered.

Note.—*dies*, but further shows that *s* in Old English was sharp; cf. *and whic*.

mass and *pease*—in Early and Middle English, without any distinction among *penny*, *pennies*, *puns* and *pens* were indiscriminately used.

Three sorts of Nouns have no Plural.—These are

1. **Proper Nouns**, as *James, London*; unless (1) they apply to several persons or things, as 'the *Chenies*,' 'the *Joneses*,' 'the two *Bostons*' (places), or (2) are used in a descriptive sense, e.g. 'We have no *Miltons* or *Cromwells* living now,' i.e. men like *Milton* or *Cromwell*.
2. **Abstract Nouns**, e.g. the moral qualities; unless particular manifestations or exhibitions of them be intended, as 'Forgive us all our sins, negligences, and ignorances,' i.e. our sinful acts, our acts of negligence and ignorance. See, however, note (*supra*).

Note.—A few Abstract Nouns may have Plurals, as *qualities*; *virtue, virtues*. Jeremy Taylor has *darknesses*, and Paley *consciousnesses*.

The qualities of a thing cannot have a real existence independent of the thing itself; and the Noun *qualities* is therefore both Abstract and Plural. Perhaps the best statement is, 'there are few Abstract Common Nouns.'

3. **Names of Materials**, e.g. *coal, cloth, leather, ale*, &c. of the natural elements, as *oxygen, carbon*, etc.; unless the name of a material be employed to denote various kinds of the material spoken of, e.g. *coals, cloths, &c. cottons*.

Plural with Numerals.—In Nouns expressing a quantity or number, the sign of the plural is often, in ordinary speaking, dispensed with when they are preceded by numerals, e.g. 'a *pound*,' 'two *dozen*,' 'two *pair* of shoes,' 'two *brace* of big game,' 'I weigh nine *stone*,' 'four *score* years.' The German language exhibits a similar peculiarity.

Nouns that have no Singular.

Ashes, annals, antipodes, archives, assets, aborigines, amusements, bannos, bellows, billiards, bowels, breeches, catenae, credentials, dominions, draughts, drawers, dregs, embers, entrails, environs, &c.

eyes, gyles, hustings, ices, intestines, lees, lights, lungs, matins, miles, means, mumps, molasses, news, nones, nuptials, oats, odes, obsequies, precincts, premises, pincers, pliers, spousals, stiers, shears, snuffers, staggers, shambles, thanks, tidings, tones, tuncers, trappings, tweezers, vertebræ, vertebrata, vespers, victuals, wals, wages.

Names of sciences ending in *ics* (as *Optics*) are plural both in form and derivation, being derived from the Greek neuter plural, e.g. *τα ὀπτικά*.

Dublin University consistently uses *Logics* instead of *Logic*.

The singulars of *nuptials*, *thanks*, and *wages* occur in old and provincial English.

The names of towns are occasionally plural, as *Wells-s*, *Saunook-s*, *Athen-s*, *Thebe-s*.

The names of ranges of mountains are often plural, because they are considered with respect to their many peaks, as *Crumpions*, *Cheviots*, *Downs*.

Collective Nouns and Nouns of Multitude.

These are frequently confused, but nevertheless there is a real and easily distinguishable difference. When the Collective stands forth most prominently the thing is regarded as a whole, and a singular Verb is required; but when the idea of distinct individualities is paramount, then a plural Verb is needed.

E.g. The crew *is* the human machinery of the ship (Collective).

The crew *are* very well satisfied (Multitude).

Double usage.—Some Nouns are used as Collective, *i.e.* as *cannon*, *carp*, but form regular plurals when applied individually, as *fishes*, *cannons*, *carps*. Cp. 'full of great *fishes*' (John xxi. 11), with 'Bring of the *fish* which ye have now brought' (ver. 12).

Some anomalous Nouns.—The word *riches* (Fr. *richesse*), *eyes* (A.S. *ēfese*), and *alms* (A.S. *ælmesse*, from *ἐλεημοσύνη*), are not really plural Nouns, but are generally used as if they were in the plural number. Some grammarians call these three

nouns 'false plurals.' In *alms* a word has been reduced from six syllables to one.

Peas is the regular plural of *pea*. But *pea* is a new singular that was coined when *pesen*, *pease*, had dropped its plural inflection, and was mistaken for a plural in *s*.

News is plural in form, but is used as if it were of the singular number. There is no sufficient reason why *news* should ever be treated as if it were of the singular number, though several good writers use such expressions as *a news*.

Summons (old French *semonce*, or *semonse*) is properly singular. There is some ingenuity in the supposition that it may be derived from the Latin *summonceas*, the first word of the writ, as other writs, *e.g. capias*, *scire facias*, and *habeas corpus*, are named from their opening or most important (Latin) word.

Gallows is singular. *Amends* and *wages* are usually preceded by a singular Demonstrative, and by *much* or *little*, but may be followed by a Verb in the plural.

Small-pox is plural (singular *pock*), but is used as a singular. *Measles* also at one time had a singular, *measle*.

Odds is used both ways, but usually as a plural. We always say *much* (not *many*) *pains*, but *pains* is usually followed by a plural Verb; 'your pains are registered' (*Shakespeare*).

Some Nouns have two meanings in the Singular and only one in the Plural, *e.g.*—

Singular.	Plural.
Abuse, (1) <i>wrong use</i> , (2) <i>reproachful words</i> .	Abuses, <i>wrong uses</i> .
Foot, (1) <i>a part of the body</i> , (2) <i>infantry</i> .	
Horse, (1) <i>an animal</i> , (2) <i>cavalry</i> .	Horses, <i>animals</i> .
Light, (1) <i>of a lamp</i> , (2) <i>lamp itself</i> .	Lights, <i>luminaries</i> .
People, (1) <i>nation</i> , (2) <i>persons</i> .	Peoples, <i>nations</i> .
Powder, (1) <i>small-grained substance</i> , (2) <i>gunpowder</i> .	Powders, <i>medicinal mixtures</i> .
Practice, (1) <i>habit</i> , (2) <i>exercise of a profession</i> .	
Wood, (1) <i>the material</i> , (2) <i>a forest</i> .	Woods, <i>forests</i> .

Nouns have two meanings in the Plural, and one in the Singular.

<i>Singular.</i>	<i>Plural.</i>
<i>habit.</i>	Customs, (1) <i>habits</i> , (2) <i>revenue duties</i> .
<i>result.</i>	Effects, (1) <i>results</i> , (2) <i>goods and chattels</i> .
<i>rice, etc.</i>	Grains, (1) <i>different kinds of grain</i> , (2) <i>malt after being used for brewing</i> .
<i>a method.</i>	Manners, (1) <i>methods</i> , (2) <i>behaviour</i> .
<i>suffering.</i>	Pains, (1) <i>sufferings</i> , (2) <i>trouble</i> .
<i>division.</i>	Parts, (1) <i>divisions</i> , (2) <i>abilities</i> .
<i>a proposition.</i>	Premises, (1) <i>propositions</i> , (2) <i>buildings</i> .
<i>an eye, a sight.</i>	Spectacles, (1) <i>sights</i> , (2) <i>eye-glasses</i> .

Nouns have a general meaning in the Singular, and a special meaning in the Plural.

<i>Singular.</i>	<i>Plural.</i>
<i>ah of cows.</i>	Beeves, <i>cows</i> .
<i>blue, tint.</i>	Colours, <i>of a regiment</i> .
<i>Comitia.</i>	Comitia, <i>meetings in the Comitium</i> .
<i>a circuit.</i>	Compasses, <i>mathematical instruments</i> .
<i>a capacity.</i>	Contents, <i>of a book, etc.</i>
<i>a metal.</i>	Coppers, <i>pence</i> .
<i>strength.</i>	Forces, <i>of an army</i> .
<i>the opposite of evil.</i>	Goods, <i>articles of property</i> .
<i>a metal.</i>	Irons, <i>fetters, etc.</i>
<i>a responsibility.</i>	Liabilities, <i>bankrupt's deficiencies</i> .
<i>salts in chemistry.</i>	Salts, <i>smelling salts</i> .
<i>a material.</i>	Sands, <i>sea-shore</i> .
<i>steam.</i>	Vapours, <i>ill-humour</i> .
<i>evening.</i>	Vespers, <i>evening prayers</i> .
<i>the element.</i>	Waters, <i>springs</i> .
<i>what is written.</i>	Writings, <i>literary works</i> .

Most of the alphabet generally form their plural by —'s, pronounce your h's, 'Mind your p's and q's.' We find *esses* and *eds* used for the plural of *s* and *z*. *Pen* writes *oes* and *aes* for the plural of the letters

Plural of Compounds.—The plural of Compound Nouns is generally formed by adding *s* to the significant part of the compound rather than to the descriptive part, e.g. *sons-in-law*, *lieutenants*, *commanders-in-chief*, *states-general*, *maid-servants*, *maids of honour*, *courts-martial*.

Compounds of which the parts are closely united together take *s* at the end instead of after the significant part, as *knights*, *castaways*, *drawbacks*, *spendthrifts*. Some compounds of which the junction is less complete also follow this rule, *poet-laureates*, *surgeon-majors*, *major-generals*, *governor-general's*, *family friends*.

Certain other compounds, following the French idiom, take the sign of the plural with both parts of the compound word, as *Knights-Templars*, *Lords-Justices*.

Note.—Nouns that have no singular are really names of compounded things, of which the several parts remain distinct, as *trousers* (two parts), *dominoes* (many parts). They are midway between Collective Nouns and Nouns of Multitude. The notion of parts stands out more distinctive than in Collective Nouns, and less clearly than in Nouns of Multitude. This is plainly shown in a few instances, which are treated sometimes as singular and sometimes as plural. *A means* to an end. *Ways and means*. "A fearful odds" (Henry IV.). The odds are too great.

What Parts of Speech have Number ?

In English only **Nouns**, **Pronouns**, **Demonstratives**, **Adjectives**, and **Verbs** have Number. In many languages **Adjectives** also possess it.

USAGE.

Case may be viewed in two ways—

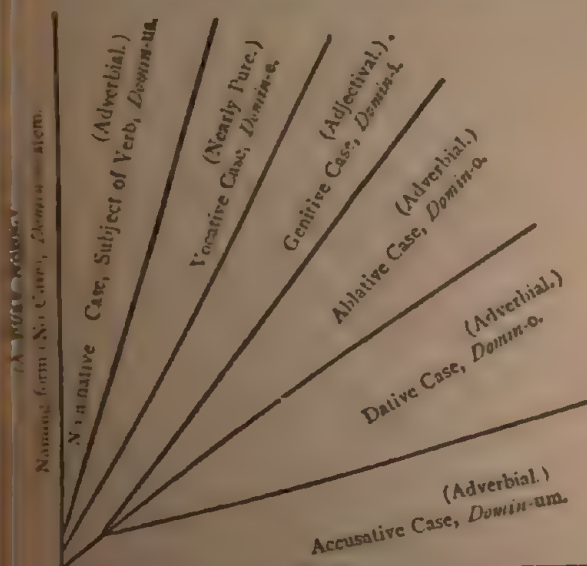
- I. As an **Inflection**.
- II. With regard to its **functions**.

Only the former of these ways, strictly regarded, relates to Accidence, and the latter to Syntax.

Case shows the **relationship** (sometimes denoted by inflection) which **Nouns** or **Pronouns** bear to other words.

Recent grammarians regarded Case as the *falling-away* or *falling* of a Noun or Pronoun from its *Naming-form*, which is regarded as standing erect. The appended diagram illustrates this conception of the Cases in Latin. It differs somewhat from that ordinarily given.

Latin Noun *Dominus* (Singular Number).



THE NOMINATIVE CASE.

The **Nominative Case** (Subject of Verb) is usually represented as coalescing with the **Naming-form**, and thus obtains the name of **Casus Rectus**, which if literally interpreted means 'the straight fall' or 'the uninflected inflection.'

The Latin Nominative is similar to the English, the Vocative to our Nominative of Address, the Genitive to our Possessive,

the Ablative to our Nominative Absolute, and to an Instrumental Case, etc., the Dative to our Dative, the Accusative to our Objective.

(Illustrations from Anglo-Saxon will be given below.)

Thus when we tell the various '*fallings-away*' or Cases (from Latin *cado*, I fall) of the Noun, we are said to **decline** it, and the various methods of forming the Cases were called **Declensions**, from Latin *declino*, I bend away; cf. Greek κλίνω. This conception is strictly logical, for, accurately speaking, no Case is a pure Noun. Only the *Naming-form* and perhaps the Vocative (which latter, but for the assimilation of the *Naming-form* with the Subject of the Verb, would have been placed next to the former) have a clear right to be so called.

Let us examine the Cases in brief detail.

The **Genitive Case** *falls-away* from the Noun and becomes an Adjective. (See '*Possessive Case*,' *infra*.)

Note in **French** *Frederick's hat* becomes '*chapeau de Frédéric*,' the *silk hat* becomes '*chapeau de soie*.'

The Possessive Case '*Frederick's*' is thus translated similarly to the Adjective '*silk*.'

The **Ablative Case** (Instrumental, Locative, etc.) evidently modifies the Verb, and is thus an Adverb. Note *Rōmā*, from Rome; *Carthāgīnē*, At Carthage; *en* by-way-of.

The **Dative Case** clearly denotes the direction of the action, and thus is an Adverb.

The **Accusative Case** is also really an Adverb—*John made a box, John was made king*. Here the operation of '*making*' is distinctly modified by the Accusative (or Objective) Case. To make a box is altogether different process from making a king. In truth the word king (in the second example) is the *Factitive Object*, and is recognised as Adverbial.

Note also the facility with which, in many ways, the Accusative may be used Adverbially.

The **Nominative Case** does not demonstrate our contention so clearly at first sight. We simply remark that the Doer must necessarily modify the action. In the Passive Voice the Doer is placed in the Ablative Case, which is Adverbial, and the Accusative Case of the Active Voice, which is Adverbial, becomes the Nominative of the Passive. The close connection between the Nominative Case and the Verb is also clearly shown in the Perfect Tenses of the Passive Voice of Latin Verbs.

THE POSSESSIVE CASE.

How the Possessive Case is formed.—The Possessive Case is formed, in the singular and plural alike, by the addition of 's to the Nominative, as man, man's; men, men's; boy's.

This s is the remnant of a syllable **es** (afterwards written **e**) is one of several modes of forming the Possessive Case singular in earlier English, and is now usually distinguished from the Nominative plural by an apostrophe, as the *boy's* hat, *men's* hats. The apostrophe denotes that a vowel has been lost.

Plural Nouns ending in *s*, and Nouns of more than one whole ending in *s*, or having the sound of a final *s* in the Nominative singular, commonly drop the *s* of the Possessive Case, and the apostrophe only is marked; as the *boys' hats*, *for words*, for *goodness' sake*, for *conscience' sake*.

The full syllable of the earlier form **es** is seen in the *Wednesday*, the day of Woden, and probably in *Wednesday*, and is heard in the sound of many words, especially words of one syllable ending in *s* or having the sound of a final *s* in the Nominative singular, as the *horse's mane*; an *ass's colt*; *James's Epistle*; and words accented on the last syllable, as the *Princess's theatre*.

* Larger than the moon's sphere.
—*Midsummer-Night's Dream*.

When the origin of the inflection of the Possessive Case was forgotten, an idea obtained that it was an ellipsis of the Possessive Pronoun *his*; hence it became a custom of writers especially of the sixteenth and seventeenth centuries, to write thus—

'Sansfoy *his* shield is hangd with bloody hew.'

'For Jesus *Christ His* sake.'

Instances of this use of *his* may even be culled as early as the twelfth and thirteenth centuries.

This idea is wrong. It would not account for the Feminine or the plural forms *hers*, *ours*, etc. Indeed, the fact that *-s* is appended alike to Feminine Nouns and to plurals at once explodes the theory; for '*the women's cries*' cannot possibly be a contraction of '*the women his cries*.'

Addison did not appreciate the force of this argument, for he says, 'The same letter *s* does the office of a whole word, and represents *his* or *her*.'

Why is the apostrophe restricted to the Possessive Case? There has been a similar elision of the vowel in many plurals also, e.g. *Smiths* is a contraction of *Smithas*, *days*, *deyas*, etc. Why, then, should we not use the apostrophe in writing plurals?

This at one time was actually the practice of many English writers. They wrote, e.g. 'Purcell's opera's' for 'Purcell's operas.' The practice has now been abandoned except in two cases, viz. in forming the plurals of certain words or particles and of letters used as Nouns. Thus we write, 'There are too many *it's* in the statement,' and again, 'Dot your *it's* across your *it's*.'

The meaning of the Possessive Case is sometimes expressed by means of the Preposition *of* with the Objective Case after it. Thus, for 'my father's house,' we may say, 'the house of my father.' But the Possessive Case cannot be substituted for the Noun and Preposition *of*, unless possession is implied in it. This use of *of* is not found in Anglo-Saxon.

It will be noticed that the English Possessive Case only expresses one or two of the relations that may be termed Genitival. See *strengthes quality*, quality of strength (142).

Compare the **king's crown** and the **king's** } Obsolete use.
rebels.
Fr. veteribus Helvetiorum injuriis populi } Double Genitive.
Romani.

The Noun in the Possessive Case is in the Attributive relation to the Noun which stands for that which is possessed.

Relics of the Old Possessive Inflections.

These are naturally to be looked for chiefly in Proper Nouns which represent enduring ideas or things, and accordingly we find them in the names of many old towns, and of the days of the week.

Other Genitive inflections in addition to *es* or *is*, were *e*, *an*, *æ* *re*, in Anglo-Saxon.

Thus Sunday not Sun'sday is derived from Anglo-Saxon, *Sunnan-dæg*.

Thus Monday not Mon'sday is derived from Anglo-Saxon, *Mōnan-dæg*.

Thus Friday not Fri'sday is derived from Anglo-Saxon, *Frīdæg*.

Tuesday, Wednesday, Thursday contain traces of the Possessive in *es*.

Saturday from *Sæter-dæg*, contains no traces, because the Noun and Gen. of *Sæter* were the same, as with *brothor* N, *brothor* G.

Towns supply us with *Wednesbury*, *Wansborough*, etc.

See also *Lady* day, *Magdalen* College, *daisy* and *night*(in)-*club*. *Mary Magdelayne* day (1516), and the Common Nouns *cardman*, *kinsman*, *sportsman*. Not *Lady*'s-day, etc.

Our Adverbs and Prepositions (derived from the Genitive of the Adjective) furnish *unawares*, *twi-es* (twice), towards, back-wards, etc. Note the Adjectives *unaware*, *two*, etc.

Some of our Pronouns show in their Possessive forms, the remnants of the *re* inflection, *her*, *their*, *your*.

The Adjectives *wooden*, *oaken*, *golden*, etc., are also from the old Genitive form.

As Parsing in English pertains more to Syntax than Accidence, we defer considering it until later on.

THE OBJECTIVE AND DATIVE CASES.

The Objective Case includes—

I. The Direct Object.

After a Transitive Verb the word denoting the immediate object of the action is called the **Direct Object**, and it is said to be in the Objective case, as, I saw *John*.

II. The Indirect Object, or, more strictly speaking, the Dative Case.

The **Indirect Object** denotes another object (more or less *remotely* affected by an action), which is said to be in the **Dative Case**, e.g. Rob *me* the Exchequer.

III. The Adverbial Object.

The **Adverbial Object** is so called because it discharges the function of an Adverb in limiting the Predicate as regards *time*, *space*, *measure*, etc., e.g.—

(a) *Time when*: He died last *week* (Ablative).

(b) *Time how long*: He lived forty *years* (Accusative).

(c) *Space*: He rode ten *miles* (Accusative).

(d) *Measure*: It measures ten *yards* across (Accusative). (See SYNTAX.)

How many Cases have we in English?

The oldest English had six Cases—Nominative, Genitive, Dative, Accusative, Vocative, and Instrumental.

Defining Case as an inflection, and remembering that the Nominative is also the Naming-form, there is in English **one additional Case** for Nouns, viz. the Possessive, and **two** for Pronouns, viz. the Possessive and Objective. The Cases of course can be recognised at sight.

Defining Case, as the way in which it is used to express relations, we (guided by Anglo-Saxon) recognise **three** in relation to the Nominative, viz. the Possessive, the Dative, and the Objective.

<i>I</i> wrote a book	= Nominative.
He struck <i>me</i>	= Objective.
He wrote <i>my</i> life	= Possessive.
He gave it <i>me</i>	} Dative.
He bought <i>me</i> a book	

It is not unreasonable to allow the Vocative and perhaps the Genitive Cases.

Ahoy! Vocative (Nominative of Address). Note *Ah me!*

He died yesterday } Ablatives of 'time when' and 'place
He went home } whither' (Adverbial Objectives).

The suffix *ward* much resembles a case-ending denoting direction, etc., as *homeward*. Compare Greek *ὅς, ὅθεν, ὅδε*, *whence, thence, homeward*.

What Parts of Speech have Case?

In English only **Nouns** and **Pronouns** have Case. In many languages Adjectives also possess it.

Definitions of the Cases (according to their functions).

The **Nominative** Case is the Naming-form of the Noun, and is also the Subject of the Verb. It can easily be discovered by asking the question **who** or **what** before a Verb.

eg. 'Him the Almighty Power hurled headlong.'

Question. 'Who hurled?'—Answer. 'The *Almighty Power*.' *Power* or *Almighty-Power* is in the Nominative Case.

The **Possessive** denotes the owner or possessor. It can in Nouns be generally discovered at sight by its inflection 's. It always answers the question **whose** before the Noun.

eg. 'This is Jane's bonnet;' 'This is my hat.'

Questions. **Whose** bonnet? **whose** hat?—Answers. *Jane's*;
*) *Jane's* and *my* are therefore Possessives.

The **Dative** expresses the recipient. It always answers questions **to whom** or **for whom**, after the Verb.

e.g. 'He gave it *me*;' 'He bought *Charles* a book.'

Questions. Gave **to whom**? Bought **for whom**?—*Answers.* *Me*; *Charles*. These are therefore Datives.

This case is the same in form as the Objective, frequently called the Indirect Object.

The **Objective Case** is used when a thing is acted upon when a Preposition influences a Noun. It can easily be discovered by the question **whom** or **what** after the Verb and Preposition.

e.g. '*Him* the Almighty Power hurled headlong.'
'The *castle* on the rock he built.'

Questions. Hurled **whom**? Built **what**?—*Answers.* *Him*; *castle*.

e.g. 'He lives with *me*.'
'He lives by *bread*.'

Questions. With **whom**? By **what**?—*Answers.* *Me*; *bread*.

Him, *castle*, *me*, *bread* are therefore Objectives.

This Case in Nouns is in the same form as the Nominative.

Nominative is derived from L. *Nominativus*, applicable to naming (Nomen).

Possessive comes from L. *Possessio*, a possessing (*Possessive*).

Dative arises from L. *Datus*, a giving (*Do*).

Objective is a derivative from L. *Objectus*, a casting away (of the Verb or Prep.) (*Objicio*).

Nominative of Address.

In Latin there is a Vocative (Latin *vocativus*, pertaining to calling, from *voco*, I call) Case, which in English is represented by the Nominative of Address. The ordinary Nominative

the relative Nominative employ the same form. With Nouns the Interjection 'O' is sometimes prefixed, as—

The *stars* fought in their courses against Sisera (Nominative, Subject to *fought*).

O stars! fight against Sisera (Nominative of Address).

O ye stars! fight, etc. (Nominative of Address).

The introduction of 'Ye,' in the second example, shows (a) that Personification always takes place when the name of a thing is used as the Nominative of Address, (b) that it is wrong for 'Person' to be denied to Nouns.

(Nouns may be in the second or third persons, but not in the first. The idea of grammatical Person is not, however, inherent in the Noun form. Person in Nouns appertains to Syntax, not Pronouns to Accidence.)

All Nouns and Pronouns in the Vocative Case must be in the second person.

Nominative Absolute (*Subject Absolute*).

In all developed languages there is an **Absolute Case**, which is used independently of any finite Verb to denote subordinate ideas of accompanying circumstances, cause, condition, and time.

The **Absolute Case** is really **Adverbial**, and is denoted in Old English by the Dative, in Latin by the Ablative, and in Greek by the Genitive (which fulfilled many offices of the Latin Ablative).

- | | |
|---|--|
| <p>eg. (1) In gallant trim the gilded vessel
goes,
Youth on the prow, and pleasure
at the helm,</p> <p>(2) The bullets hailing around us, we
met the foe,</p> <p>(3) The clock being late, we were deceived (Cause).</p> <p>(4) The task having been accomplished, he was dismissed (Condition).</p> <p>(5) The sun having arisen, we pursued our way (Time).</p> | <p>} (Accompanying circumstances).</p> |
|---|--|

Adverbial Sentences of *Time* can always be transformed into Adverbial Phrases by means of the Nominative Absolute.

- e.g. { *Whilst the sun was rising*, we pursued our way (Adverbial Sentence of coincident or present time).
 (1) { *The sun rising*, we pursued our way (Absolute construction).
 (2) { *After the sun had risen*, we pursued our way (Adverbial Sentence of posterior or past time).
 { *The sun having risen*, we pursued our way (Absolute construction).
 (3) { *Before the sun rose*, we pursued our way (Adverbial Sentence of anterior or future time).
 { *The sun being about to rise*, we pursued our way (Absolute construction).

Adverbial Sentences of Time can be thus transformed without the repetition of the Connective Adverb, because we have Participles corresponding to the three great divisions of time.

When the Verb is the Substantive one (to be) it can be omitted as in our first instance, viz. Youth (*being*) on the prow, and Pleasure (*being*) at the helm. A knowledge of the construction will prevent the erroneous parsing of *Youth* as Objective Case, governed by *with* understood.

Mr. Cobbett on the Word Case.

Mr. Cobbett, a writer distinguished rather by vigorous common-sense than by scholastic training, thus endeavours to explain the idea of *Case* (*English Grammar*, p. 35). So far it goes, the explanation is remarkably clear and intelligible :

"The word *Case*, as applied to the concerns of life, has a variety of meanings, or different shades of meaning ; but its general meaning is *state of things* or *state of something*. When we say, "*In that case*, I agree with you," meaning "that being the *state of things*," or "that being the *state of the matter*," Lawyers are said to *make out their case*, showing the *state of matter* which they have undertaken to prove. So, when we say a horse is "*in good case*," we mean that he is "*in a good state*." Nouns may be in different *states* or *situations* as other Nouns or other words. For instance, a Noun may be the name of a person who *strikes* a horse, or of a person

kicks a horse, or of a person whom a horse *kicks*. And these different situations or states are therefore called *Cases*. . . . In the Latin language each Noun has *different endings*, in order to denote the different Cases in which it may be. In our language there is but one of the Cases of Nouns (the Possessive), which is expressed or denoted by a change in the ending of the Noun.'—*English Grammar*, p. 35.

Dr. Angus on Number, Gender, and Case.

'From the first use of language' (says Dr. Angus), 'men must have noticed in the objects around them (1) their number, (2) the sex of most animals, and (3) the relation which certain objects sustained to other objects or acts. When the form of a word indicates whether the thing is one, two, or more, the word is said to be in **Number**—Singular, Dual, or Plural. Words that indicate primarily the sex of a thing, or that have the same characteristic ending as words indicating sex, are said to have **Gender**—Masculine, Feminine, and Neuter. And, finally, when the form of a word expresses the relation in which an object stands to some other object or act, the form is called a **Case**. Strictly speaking, therefore, **Number, Gender, and Case** are, as applied to words, **grammatical forms** expressive of the number, the sex, and the condition in relation to something else named in the sentence of the things to which the words, whether Nouns, Pronouns, Adjectives, or Verbs, are applied. These definitions, however, he implies, are rather grammatically than logically correct. Because it by no means happens that distinctions of Number, Gender, or Case always imply a change on the form of a word. For instance, some Nouns are alike in Singular and Plural, e.g. *leaf, deer*; sometimes, again, the same word that stands for a male stands without alteration for a female, e.g. a *person*, a *man*, a *tenant*, a *customer*. Lastly, what we call the Nominative and Accusative Cases of Nouns are often alike, as in all English Nouns, and many in Latin and Greek.'—*Handbook of the English Tongue*, §§ 169, 170.

GENERAL TABLE OF NOUN ENDINGS ANGLO-SAXON.

Nouns are of two kinds, Strong and Weak. Weak are those which form their plurals and most of their Cases in **n**. All the others are Strong.

Strong Declension.

MASCULINE.		FEMININE.	
		(a) 'Care' Class.	(b) 'Dread' Class.
<i>Singular.</i>			
<i>Nom.</i>	Stán, a stone.	Car-u, care.	Daed, a deed.
<i>Gen.</i>	Stán-es, of a stone.	Car-e, of care.	Daed-e, of a deed.
<i>Dat.</i>	Stán-e, to a stone.	Car-e, to care.	Daed-e, to a deed.
<i>Acc.</i>	Stán, a stone.	Car-e, care.	Daed-e, a deed.
<i>Plural.</i>			
<i>Nom.</i>	Stán-as, stones.	Car-a, cares.	Daed-a, deeds.
<i>Gen.</i>	Stán-a, of stones.	Car-ena, of cares.	Daed-a, of deeds.
<i>Dat.</i>	Stán-um, to stones.	Car-um, to cares.	Daed-um, to deeds.
<i>Acc.</i>	Stán-as, stones.	Car-a, cares.	Daed-a, deeds.

NEUTER

	(a) 'Ship' Class.	(b) 'House' Class.
	<i>Singular.</i>	
<i>Nom.</i>	Scip, a ship.	Hûs, a house.
<i>Gen.</i>	Scip-es, of a ship.	Hûs-es, of a house.
<i>Dat.</i>	Scip-e, to a ship.	Hûs-e, to a house.
<i>Acc.</i>	Scip, a ship.	Hûs, a house.
	<i>Plural.</i>	
<i>Nom.</i>	Scip-u, ships.	Hûs, houses.
<i>Gen.</i>	Scip-a, of ships.	Hûs-a, of houses.
<i>Dat.</i>	Scip-um, to ships.	Hûs-um, to houses.
<i>Acc.</i>	Scip-u, ships.	Hûs, houses.

Weak Declension.

	MASCULINE.	FEMININE.	NEUTER.
		<i>Singular.</i>	
<i>Nom.</i>	Steurn-a, <i>a star.</i>	Tung-c, <i>a tongue.</i>	Eag-e, <i>an eagle.</i>
<i>Gen.</i>	Steurn-an, <i>of a star.</i>	Tung-an, <i>of a tongue.</i>	Eag-an, <i>of an eagle.</i>
<i>Dat.</i>	Steurn-an, <i>to a star.</i>	Tung-an, <i>to a tongue.</i>	Eag-an, <i>to an eagle.</i>
<i>Acc.</i>	Steurn-an, <i>a star.</i>	Tung-an, <i>a tongue.</i>	Eag-e, <i>an eagle.</i>

MASCULINE.	FEMININE.	NEUTER.
	<i>Plural.</i>	
Steort-an, <i>stars.</i>	Tung-an, <i>tongues.</i>	Eag-an, <i>eyes.</i>
Steort-ena, <i>of stars.</i>	Tung-ena, <i>of tongues.</i>	Eag-ena, <i>of eyes.</i>
Steort-um, <i>to stars.</i>	Tung-um, <i>to tongues.</i>	Eag-um, <i>to eyes.</i>
Steort-an, <i>stars.</i>	Tung-an, <i>tongues.</i>	Eag-an, <i>eyes.</i>

Mutation-Plural Irregulars.

<i>Singular.</i>		
Fót, <i>a foot.</i>	Béc, <i>a book.</i>	Burg, <i>a town.</i>
Fót-es, <i>of a foot.</i>	Béc, <i>of a book.</i>	Byrg, <i>of a town.</i>
Fót, <i>to a foot.</i>	Béc, <i>to a book.</i>	Byrg, <i>to a town.</i>
Fót, <i>a foot.</i>	Béc, <i>a book.</i>	Burg, <i>a town.</i>
<i>Plural.</i>		
Fét, <i>feet.</i>	Béc, <i>books.</i>	Byrg, <i>towns.</i>
Fót-a, <i>of feet.</i>	Béc-a, <i>of books.</i>	Byrg-a, <i>of towns.</i>
Fót-um, <i>to feet.</i>	Béc-um, <i>to books.</i>	Byrg-um, <i>to towns.</i>
Fét, <i>feet.</i>	Béc, <i>books.</i>	Byrg, <i>towns.</i>

With the above may be compared the Declension of various nouns in modern English. By classifying them according to the formation of the Plural we are enabled to make four divisions of English Nouns.

Declension I.

<i>(a)</i>		<i>(b)</i>	
<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
Nom. Ass	Asses	Thief	Thieves
Poss. Ass's	Asses'	Thief's	Thieves'
Obj. Ass	Asses	Thief	Thieves

<i>(c)</i>	
<i>Singular.</i>	<i>Plural.</i>
Nom. Girl	Girls
Poss. Girl's	Girls'
Obj. Girl	Girls

Declension II.

<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
Ox	Oxen	Shoe	Shoes
Ox's	Oxen's	Shoe's	Shoes'
Ox	Oxen	Shoe	Shoes

Declension III.

	<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i>	Man	Men	Goose	Geese
<i>Poss.</i>	Man's	Men's	Goose's	Geese's
<i>Obj.</i>	Man	Men	Goose	Geese

Declension IV.

	<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i>	Sheep	Sheep	Deer	Deer
<i>Poss.</i>	Sheep's	Sheep's	Deer's	Deer's
<i>Obj.</i>	Sheep	Sheep	Deer	Deer

The Dative is in all instances the same form as Objective.

II.**PRONOUNS.****QUESTIONS ON THE PRONOUN.**

1. What is the use of Pronouns? Illustrate your answer.
2. In what persons and numbers is there no distinction of Gender?
3. What difference is there between the inflection of the *Personal* and the inflection of the Pronoun in regard to Case?
4. Arrange the Pronouns in their several classes. What do you know of the Possessive Pronouns?
5. Write three sentences, each containing an example of *Personal* and compound reflexive Pronouns.
6. Decline the Anglo-Saxon *ic, thu, and he, heo, hit.*
7. Give rules for the use of *thou, ye, you*; and show how modern differs from the older usage.
8. Decline the relative Pronouns. Point out any difference in the constructions which they require in a sentence.
9. Explain the term *Relative*. What is the *Relative* being a *Personal Pronoun*?

10. What is the word called to which a Relative refers? To what Part of Speech is a Relative sentence, taken as a whole, equivalent?
11. What is the old form of which, and to what is it equivalent?
12. Why is it wrong to call what a Compound Relative?
13. Illustrate your answer to the last question by the following sentence:—*'I do not hear what you say.'*
14. What ellipsis exists after as in a sentence like the following:—*'Only such soldiers as stood their ground were rewarded with medals of victory.'*
15. How would you parse as in the above sentence?
16. Define the Anglo-Saxon who in all cases and genders.
17. What is the effect of joining ever to who, which, what?
18. Give instances of the Relative Pronouns used as Interrogatives.
19. Construct a sentence containing a Relative which defines or restricts its antecedent, and also a sentence containing a Relative which does not define or restrict its antecedent.

What Pronouns are.

Pronouns are (short) words used to represent Nouns, or their equivalents, **without naming them.**

The force of this Definition appears, when we consider that the ordinary one, viz. 'A Pronoun stands in the place of a Noun,' does not embrace the case of the Interrogatives, whilst our Definition includes them. The Hindu title *sarvarnaman* (name for everything) is more suitable than 'Pronoun.'

(See 'Presentive and Symbolic words' later on.)

Pronouns and Nouns: Pronouns and Adjectives.

Pronouns differ from Nouns in not being NAMES of things.

When Pronouns are used to define or limit Nouns, they cease to be Pronouns and become ADJECTIVES. In 'I wrote the book,' *this* does not represent the Noun 'book,' and is not a Pronoun, but a Demonstrative Adjective. Only when used independently, as '*This* is mine,' is the word *this* a Demonstrative PRONOUN.

In the same way may be distinguished—

Have you <i>any</i> books?	I could not find <i>any</i> .
<i>What</i> knaves you are!	<i>What</i> are you?
<i>Each</i> man has his hobby.	Half-a-crown for <i>each</i> .

The Advantages of the use of Pronouns.

1. *To prevent tediousness and prolixity.*

John escorted his mother and her friend to their house.
 cf. John escorted John's mother and John's mother's friend to John's mother's and John's mother's friend's house.

Their shortness materially increases this advantage.

2. *To prevent obscurity.*

'To play an enemy's part under the guise of a friend to betray with a kiss, *this*, I say, was a fiend's inspiration.'

3. *To preserve the ordinary arrangement of words.*

'It is a good thing to call upon God.'

4. **To combine with the Noun additional ideas** (a)

(a) Of Grammatical Person, as 'I, John saw a vision.'

(b) Of Possession, 'I ate *his* orange, but he preserved *mine*' (= my orange).

(c) Of Relation, 'He *who* robs me of my good name.'
Note.—'*Who* steals my purse steals trash.'

(d) Of Demonstration, { 'I don't like John, but *he* is useful.'
 or closer Definition, { '*This* is what I want.'

(e) Of Indefiniteness, '*Some* they slew, but *others* they stoned.'

(f) Of Distribution, '*Each* man bears his load.'

(g) Of Quantity and Number, '*Much* was said, but of *three* were present.'

The Reflective and Emphatic Pronouns are varieties (a), and the Reciprocal Pronouns of (g).

5. *To ask Questions.*

'*Who* are you?' '*Which* is it?' '*What* do you want?

Whilst thus the Pronoun has a more extended signification than the Noun, in some respects it is inferior. Some Pronouns cannot have a Vocative Case, and the Possessives of the Personal Pronouns are not real Possessives but Adjectives.

Classification of Pronouns.

Pronouns (in general) arranged according to the additional ideas they attach to the Noun which they represent, may be classed as follows:—

SIMPLE.

(Personal, as *I*.)

1. Personal and Redective, as *Thyself*.

(Personal and Emphatic, as *He himself*.)

2. Possessive, as *mine, ours, my own, our own*.

3. Relative, as *who, which, that, what, as, whoever, whichever*.

4. Demonstrative, as *this, those, yonder, he*.

5. Indefinite, as *any, naught*.

6. Distributive, as *each, every*.

7. Quantitive and Numeral, as *much, two, one and another* (Reciprocal).

8. Interrogatives, as *who, what, which*.

The Interrogatives and Relatives have a common origin, and we shall, later on, follow the ordinary practice, and classify them together, although present usage does not altogether justify our method.

Another Classification.

Another classification of Pronouns is that of Substantive Pronouns and Adjective Pronouns.

I. **Substantive Pronouns** are used in the place of Nouns.

II. **Adjective Pronouns**—a somewhat contradictory title—are so called because they are Pronouns in origin, and all of them capable of being used without a Noun, and also because most of them are used as Adjectives, that is to say, they are used to qualify, limit, or point out Substantives.

Another Table of the Pronouns.

SUBSTANTIVE.		ADJECTIVE.
I. Personal	{ <i>I, thou, we,</i> <i>you, or ye.</i>	
II. Reflective	{ <i>self</i> (in <i>my-</i> <i>self, etc.</i>).	<i>self</i> (in <i>himself, etc.</i>).
III. Possessive, . . .		{ <i>mine and my, thine and</i> <i>his, her, and hers, its,</i> <i>and ours, your and y</i> <i>their and theirs.</i>
IV. Demonstrative	{ <i>he, she,</i> <i>it, they.</i>	<i>this, these; that, those.</i> Also the words <i>such, a</i> <i>self, the</i> (before <i>Con</i> <i>tives</i>), <i>yon, yonder.</i>
V. Relative— <i>that.</i>		
VI. Interrogative { <i>who,</i> and Relative { <i>what.</i>		<i>which, what, whether.</i>
VII. Indefinite	{ <i>one, aught,</i> <i>naught, else.</i>	<i>any, other, some.</i>
VIII. Distributive, . . .		<i>each, every, either, neither.</i>

I.—PERSONAL PRONOUNS.

The Personal Pronouns not only represent Nouns or their equivalents, but show the relation which the thing denoted bears to the utterer of the assertion.

This relationship may be of three kinds—

I Where the Pronoun represents the

person (or thing) speaking.

II..	"	"	"	spoken of
III.	"	"	"	spoken of
				spoken of

Note that—

(a) The Personal Pronouns do not necessarily represent persons.

(b) The Pronouns of the First and Second Person do not mark distinctions of Gender, because when a person speaks of himself or to another person, the

evident. However, their plural forms must necessarily be ambiguous, as *we* and *you* may include persons of different sexes.

(c) There can really be no plural of the First Personal Pronoun. (See 'Derivations of the Personal Pronouns.'))

(d) All the Personal Pronouns are pervaded by the Third Personal notion, for they all represent things spoken about.

Perhaps the better definition would be—

- I. The First Person represents the thing spoken of by itself.
- II. Second Person " " to itself.
- III. Third Person " " as neither
 the utterer or recipient of the assertion.

(e) The reluctance to employ the First and Second Persons, especially in the singular, where the notions expressed are pure, and not mixed as in the plural.

1. The use of *I* is evaded by such phrases as 'your humble servant,' and by the adoption of the plural (*we*) for the singular. Observe also '*one* doesn't like such conduct,' 'Mrs. Jones sends her compliments to Mrs. Brown, and requests her,' etc.
2. Thou is now rarely used except to show elevated, poetical, or reverential feelings, or contempt. (Extremes meet.) *You* is generally substituted.

Reverence, modesty,
and elevation.

(a) 'From everlasting to everlasting *thou* art God.'
— Psalm xc. v. 2.

(b) 'Here wast *thou* bay'd, brave hart;
Here didst *thou* fall and here *thy* hunters stand
Signed in *thy* spoil and crimson'd in *thy* lethe. —
O world! *thou* wast the forest to this hart;
And this, indeed, O world! the heart of *thee*—
How like a deer, stricken by many princes,
Dost *thou* here lie.'—*Caesar*, Act iii. Scene 1.

Contempt.

1. 'I *thou* thee, *thou* traitor.'—'*Coke's insult to Raleigh*'
when tried for Treason.
2. 'If *thou* *thouest* him some thrice it shall not be
amiss.'—*Twelfth Night*.
3. 'I'll let *thee* know about wrestling.'—*Provincial*, but
very widely spread.

When we wish to show particular respect, *you* (Anglo-Saxon *eowu*) is even discarded, and a phrase, such as *Your Majesty*, approaching the Third Person, is substituted.

In Spanish *vos* (*you*), and especially its derivative *os*, insulting.

In German the Third Person plural *sie* is used for politeness, instead of the Second *du* or *ih*.

Thou began to fall into disuse as early as the thirteenth century.

(f) In Old English writers *ye* (Anglo-Saxon, *ge*) was Nominative, and *you* Accusative, but these forms were at the beginning of the seventeenth century indifferently used.

Ye, You, as Nominatives.

1. I wold *ye* knewe wel the tale and example of lady (1483).
2. 'Tell me what men year,' he says, 'or whos that *ye* be.'—*Cherry Chase*, 1400-1450.
3. 'Marry!' said he, '*you* cannot please me better.'—*Latimer*, 1475-1555.
4. 'What will *ye* doe, in the day of great vengeance.'—*Latimer*, 1475-1555.
5. '*You* say that unlearned and ignorant men can understand Scripture.'—*Chillingworth*, 1602-16.
6. '*You* taught me how to know the force of right.
7. And come *ye* now to tell me.'—*King John*, Act Scene 2.

You and Ye used as Objects.

1. 'Now methinks, I see *you*.'—*Latimer*, 1475-1555.
2. 'Now I shal come home and se *you*.'—*Thomas More*, 1480-1535.
3. 'Salutations and greeting to *you* all.'—*As You Like It*.
4. 'Vain pomp and glory of this world, I hate *ye*.'—*Henry VIII.* Act iii. Scene 2.
5. 'His wrath which will one day destroy *ye* both.'—*Paradise Lost*, ii. 734.
6. 'Look *ee*,' 'Look *y*,' 'do *you* see.'—*Provincials*.
7. 'I never loved *you* much, but I have praised *you*.'—*Antony and Cleopatra*, Act iii. Scene 6.
8. 'The more shame for *ye*.'—*Henry VIII.* Act Scene 1.

The traces of an Anglo-Saxon *ge* (not the Pronoun) appear in *ye-lad*, *ye-lept*, *ye-drad*, *yes*, etc.

The following is the **declension** of the Pronouns of the **First** and **Second Persons**, with their Anglo-Saxon equivalents placed opposite. It is interesting to notice that these pronouns possessed originally a **Dual Number**, like the Greek pronouns, which has been allowed to fall into disuse:—

<i>Singular.</i>		<i>Plural.</i>	
MODERN ENGLISH.	ANGLO-SAXON.	MODERN ENGLISH.	ANGLO-SAXON.
1. I	<i>Nom. ic</i>	<i>Nom. We</i>	<i>Nom. wē</i>
2. My*	<i>Gen. mīn</i>	<i>Poss. Our*</i>	<i>Gen. ūre</i>
3. Me	<i>Dat. mē</i>	<i>Dat. Us</i>	<i>Dat. ūs</i>
4. Me	<i>Acc. mē</i>	<i>Obj. Us</i>	<i>Acc. ūs</i>

<i>Singular.</i>		<i>Plural.</i>	
MODERN ENGLISH.	ANGLO-SAXON.	MODERN ENGLISH.	ANGLO-SAXON.
1. Thou	<i>Nom. thū</i>	<i>Nom. Ye, you</i>	<i>Nom. ge</i> (pronounced <i>ye</i>)
2. Thy*	<i>Gen. thīn</i>	<i>Poss. Your*</i>	<i>Gen. eower</i>
3. Thee	<i>Dat. thē</i>	<i>Dat. You</i>	<i>Dat. eowu</i>
4. Thee	<i>Acc. thē</i>	<i>Obj. You</i>	<i>Acc. eowu</i>

Anglo-Saxon, Possessive Adjectives were formed from Genitive Cases of the Personal Pronouns of the First and Second Person, which were declined as Adjectives having the same form of Declension, e.g.,—

Ic fare to minum fæder.

I (will) go to my father.

Possessive here given (*minum*) is the Dative Case of an adjective formed from the Pronominal Genitive *min* (equivalent to Latin *mei*). Compare the Latin *cujum pecus?*

These Pronouns originally had a 'Dual' number.

Thus the equivalent of 'we two' was *wit*.

" " 'of us two' was *unwer*.
 " " 'to us two' was *unc*.
 " " 'us two' was *unc*.

The four Possessive words, *my*, *thy*, *our*, *your*, are no longer used as Personal Pronouns, but as Possessive Adjectives. This is to say, they are no longer equivalents of the Latin *mei*, *tui*, etc., but of *meus*, *tuus*, etc. They are used colloquially to give point to a narrative:—'He plucked *me* ope the rabbit.'—*Winter*, Act. i. Scene 2. 'The skilful shepherd peeled *me* ope the winds.'—*Merchant of Venice*, Act. i. Scene 3.

The equivalent of 'you two' was *git* (pronounced *yit*).

" " 'of you two' was *incer*.

" " 'to you two' was *inc*.

" " 'you two' was *inc*.

The Pronoun of the **Third** Person is, in Modern Eng

	<i>Singular.</i>			<i>Plural.</i>
	MASC.	FEM.	NEUT.	(All three Gender)
<i>Nom.</i>	he	she	it	they
<i>Poss.</i>	his*	her	its	their
<i>Obj.</i>	him	her	it	them

Turning to the older language for the original of this Pronoun we shall find that the singular forms are (nearly all) derived from the singular of the A.S. Pronoun *he, heo, hit*. The plural forms are, however, derived from the plural of another noun, viz. *se, seo, that*, the neut. sing. of which, as we have already seen, has furnished us with the Definite Article and also the Pronoun *that*.

THE PRONOUN *he, heo, hit*.

	<i>Singular.</i>			<i>Plural.</i>
	MASC.	FEM.	NEUT.	(All three Gender)
<i>Nom.</i>	he (<i>he</i>)	heo (<i>she</i>)	hit (<i>it</i>)	hi (<i>they</i>)
<i>Gen.</i>	his	hire	his	hira
<i>Dat.</i>	him	hire	him	him
<i>Acc.</i>	hine	hi	hit	hi

In order to show the plural forms from which we derived *they, their, them*, we give, for the second time—

THE PRONOUN *se, seo, that*.

	<i>Singular.</i>		
	MASC.	FEM.	NEUT.
<i>Nom.</i>	se	seo	thæt (Modern English <i>he, that</i>)
<i>Gen.</i>	thæs	thære	thæs
<i>Dat.</i>	tham	thære	tham
<i>Acc.</i>	thone	tha	thæt

* Like *my, thy, our, your*, the Possessive Cases of the Pronoun Third Person have become Adjectives.

Plural.

{All three Genders.}

<i>Nom.</i>	tha	(Modern English <i>they</i>).
<i>Gen.</i>	thara	(" <i>their</i>).
<i>Dat.</i>	tham	(" <i>them</i>).
<i>Acc.</i>	tha	

It will be noticed that the old Genitive or Possessive Case was *his*.

The Possessive Case *its* is of comparatively modern origin, for even Shakespeare and the Bible use *his* more frequently.*

It will be seen also that our *him* and *her* are Dative Cases, which have been seized upon to serve as Accusative forms.

The Genitive plural of this Pronoun in the forms *her*, *hir*, *hi* (= of them), as also the Dative plural in the forms *him*, *hine* (= to them), were in use for some time after *thai*, *thei*, *they* (= they) were adopted for the Nominative. These forms, with the meanings here stated, are found in Chaucer.

Comparison of the First Personal Pronoun, in English, German, Latin, Greek, Mæso-Gothic, and Icelandic.

SINGULAR.

English.	German.	Latin.	Greek.	Mæso-Gothic.	Icelandic.
I	ich	ego	εγω	ik	ek
my	meiner	mei	(ι)μου	meina	min
me	mir	mihi	(ι)μοι	mis	mer
me	mich	me	(ι)με	mik	mik

PLURAL.

English.	German.	Latin.	Greek.	Mæso-Gothic.	Icelandic.
we	wir	nos	ημεις	weis	wcr
our	unser	nostri	ημων	unsara	war
us	uns	nobis	ημιν	unsis	oss
				or	
us	uns	nos	ημεις	uns	

*Of beaten work shall the candlestick be made; *his* shaft, and *his* bases, *his* bowls, *his* knops, and *his* flowers, shall be of the same.'

—Exodus xxv. 31.

'The skies are painted with unnumbered sparks,
But there's but one in all doth hold *his* place.'

—Julius Caesar, Act iii. Scene 1.

The above table clearly shows how ancient the Personal Pronouns are. Most of them will be found radically the same in all the Gothic languages. But we may speak more strongly. Max Müller says, '*aham*, the Sanscrit form of *I*, has been carried down the stream of language from such distant ages that the Vedas are but as it were of yesterday.'

First Personal Pronoun Singular, in French and Italian.

	<i>French.</i>	<i>Italian.</i>
<i>Nom.</i>	<i>Je</i>	<i>Io</i>
<i>Gen.</i>	<i>de moi</i>	<i>di me</i>
<i>Dat.</i>	<i>a moi</i>	<i>a me</i>
<i>Acc.</i>	<i>me</i>	<i>me</i>

From a comparison of the two preceding tables, it is evident that although this Pronoun has retained its native material, the method of shaping that material has been largely influenced by the Romance languages.

Derivations of the Personal Pronouns.

I (always spelt with a capital letter) is from the Anglo-Saxon *ic* (see also comparative table *supra*), the guttural having been lost; but in old and provincial English frequent instances might be cited where the vowel is lost and the guttural retained, e.g.—

'*Cham* = *icham*, '*chill* = *ich will*, '*Che*'ill pick your teeth.'—*King Lear*.

Historical Instances of *I* { *Ich* seah sellic thing singan on recede = I saw a strange thing singing on the hall.
Ich the bitache here mine kineriche = I here commit to thee my kingdom.—*Faring of Arthur*.
Ich weene of eche lond best = I ween of every land best (1300).
I recomande me to your good lordship (1302).
'*Child*' tell thee what good fellow.—*Percy's 'Reliques*.
'*Cham* rure they were not foolish
That made the mass *che* trowe.—*Percy's 'Reliques*.'

She is not derived from *heo*, but from some collateral form. *Sche* or *scho* existed in very early times. Some grammarians

that it is derived from *seo*, the Feminine of the Definite *se*, *seo*, *that*. (See Earle's 'Philology,' p. 455.) *Hoo* is heard for *she* in Lancashire.

in, *her*, *them*, are Dative forms that have supplanted the Nominatives. That is, they are derived from *him*, *hire*, *tham*, and of from *hine*, *hi*, *tha*.

(Anglo-Saxon, *hit*). The suffix *t* was a Neuter suffix. *are that*, *what*. This letter answered to *d* in Latin, *illud*, *id*, and *quid*.

by (Anglo-Saxon, *tha*), *their* (Anglo-Saxon, *thara*), *them* (Anglo-Saxon, *tham*), were respectively the Nominative, Possessive, and Dative plurals of the old Definite Article, *se*, *seo*, *that*. The plurals of the old Third Personal Pronoun were—Nominative, *hi*; Possessive, *hira*; Dative, *him*; Accusative, *hi*. *us* is not a contraction of them, but of the Old English *hem*. The plural forms of the Pronouns of the First and Second Persons are not etymologically derived from the singular forms. The notion involved (for example) in *we* is not related to that expressed by *I* in the same way that the idea expressed by *is* is related to that expressed by *man*. *We* does not represent a simple repetition of *I*. It is curious to observe that the earliest known form of the plural *we*, that is, the Sanscrit, is equivalent to 'I and these,' and that of *ye* to 'thou and

these.' In fact, the First Personal notion is antagonistic to plurality. The plural must of necessity be hybrid, representing partly the First and partly the Third Persons.

I—REFLECTIVE PERSONAL PRONOUNS.

(Latin, *reflecto*.)

We should not constitute a class, for they as truly represent the notion of **Person** as the generally recognised Personal Pronouns.

A Pronoun which represents the Subject of the Verb in any case but the Nominative, is called the Reflective, because the action is supposed to bend the action back upon himself.—

I. The Objective (and Dative) Cases may themselves be used Reflectively—

1. 'I thought *me* richer than the Persian king.'—*Ben Jonson*.
2. 'Comfort *ye*, comfort *ye*, my people.'—*Bible*.
3. 'He who hath bent *him* o'er the dead.'—*Byron*.

II. The suffix *-self* may be added to the Pronouns of the three Persons—

1. 'I give *myself* unto prayer.'—Psalm cix. 4.
2. 'Thou shalt love thy neighbour as *thyself*.'—Gal. v. 14.
3. 'He held *himself* aloof.'

The **First Personal Reflective Pronoun** is thus declined—

	<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i>	—	—
<i>Gen.</i>	my <i>or</i> my own	our <i>or</i> our own
<i>Dat.</i>	me <i>or</i> myself	us <i>or</i> ourselves
<i>Acc.</i>	me <i>or</i> myself	us <i>or</i> ourselves

and similarly for the Pronouns of the Second and Third Persons.

The anomalous (?) forms **himself, themselves**—

Self is preceded by what appears to be the Possessive Case of the Personal Pronouns of the First and Second Persons, and by the Objective Case, as it seems, of the Pronouns of the Third Person. How is this to be accounted for?

No explanation hitherto given appears satisfactory, or quite removes the anomaly. It is a curious fact that such forms as *me sylf*, *the sylf* (in which *me* and *the* are Datives, and *sylf* uninflected) existed in Anglo-Saxon (compare the French *moi-même*, *toi-même*, etc.), and *myself*, *thyself* may perhaps be corruptions of these ancient forms. In that case the supposed anomalous forms may, in fact, be the original. But *themselves* is still a puzzle, for if *self* be used adjectively, it ought not to have the plural suffix *s*.

Ourselves and *yourselves* are late forms. They were probably formed on a false analogy to resemble *myself* and *thyself*.*

* In a well-known manual it is asserted boldly that '*himself* is a confirmed corruption of *himself*, *itself* of *itself*, and *themselves* of *thairselven*. It seems difficult, however, to prove that such was actually the case.

In Anglo-Saxon there was no Reflective Pronoun to express an act that reverted on the agent. Compare the following—

That folc hit reste (Lit. 'The people it rested'), i.e. 'The people rested themselves.'

Turneth giu (=cow) to me (Lit. 'Turn you to me'), i.e. 'Turn yourselves to me.'

Emphatic Personal Pronouns.

These are often confounded, through their identity of form, with the Reflectives, but their function is quite distinct; compare Latin *se* (Reflective) with *ipse*, from *is* and *se* (Emphatic).

In Greek the Emphatic form is *avros*, *avrov* (Genitive), and the Reflective form is compounded of *avros* affixed to the Personal Pronouns, as *epavrov*, *seavrov*, *eavrov*. Note also the French forms *moi-même*, *toi-même*.)

These forms are sometimes viewed (a) as Compounds, merely strengthening the Noun, as *Ic me-sylf*, *I myself*; and sometimes (b) they are used independently, as *Yourselves will sort and none other*.

In the compound form certain modern grammarians say that *myself* is in apposition to *I*. This is a mistake, as a Noun in apposition is adjectival (cf. *King William* and *William the Great*), whereas *myself* is distinctly not adjectival, but is simply predicative.

Self was originally an Adjective, like the Latin *ipso*, and the Greek *auto*, and the French *même*; but from the close of the thirteenth century it has been occasionally treated as a Noun.

'Swear by thy gracious self,' *Shakespeare*), and, when well established, dropped its old plural *e*, and took *s* instead.

(See also Syntax of Pronouns.)

III.—POSSESSIVE PRONOUNS.

The Possessive Pronouns may be classed in two divisions—

- (a) The Possessive Cases *mine* and *my*, *thine* and *thy*, *his*, *her*, *its*, *our*, *your*, *their*, which have now passed into the class of Possessive Adjectives.

- (b) The secondary Adjective forms, *hers*, *ours*, *yours*, *theirs*, formed from the preceding by the Possessive suffix *s*.^{*}

My and *thy* (but not *mine* and *thine*), *his*, *her*, *its*, *our*, *their*, are used with a Noun, e.g. 'My house;' 'Thy kingdom.'

The forms *mine* and *thine*, together with *hers*, *ours*, *yours*, *theirs*, are now used only when the Noun to which they relate is not expressed, as 'This house is *mine*;' 'The danger is *ours*.'

His admits of both uses, e.g. 'His book,' and 'The book is *his*.'

Its cannot be used without a following Noun.

By some grammarians the forms *mine*, *thine*, *his*, *hers*, *yours*, *theirs*, are spoken of as 'the true Possessive Pronouns.' This view is probably correct, as they require no following Noun.

History of the Word ITS.

1. As previously stated, the regular Possessive Case was *his*, as 'the tree yielding fruit after *his* kind' (Gen. 3). This form continued in common use until the seventeenth century.

2. Next, the forms *his*, *it*, and very rarely *its*, were employed indiscriminately—

- (a) 'The skies are painted with unnumbered sparks,
But there's but one in all doth hold *his* place.'
—*Cæsar*, Act iii. Scene 1.
- (b) 'The innocent milk in *it* most innocent mouth.'
—*Winter's Tale*, Act iii. Scene 1.
- (c) 'Each following day
Becomes the next day's master, till the last
Made former wonders *its*.'
—*Henry VIII.* Act i. Scene 1.

3. Then *his* and *it* became obsolete, and *its* only was employed. Dryden was even ignorant that *his* was the older legitimate form.

^{*} In vulgar and provincial English, we find also the double Possessives, *own*, *yourn*, *heer*, *his'n*, *their'n*, which, though not recognised in standard English, are just as correct (grammatically) as *ours*, *yours*, etc., inasmuch as *an* and *es* were both terminations of the Possessive Case.

For some time all the three forms were avoided where suitable, as where Pope writes—

'Where London's column pointing to the skies,
Like a tall bully lifts *the* head and lies.'

Its or it's? Hers or her's?

Its, hers, curs, yours, theirs, are written without the apostrophe marking elision, because there was never any vowel to be elided. *Its, hers*, etc., are not contractions of *it-es, her-es*, as *his* is of *man-es*. Hence the employment of the apostrophe is unnecessary and unscholarlike.

Accordingly we write *itself* and not *its-self*. Shakespeare writes—

'The world who of *it-self* is peised well.'

See for further instances, Abbott's '*Shakespearian Grammar*,' and Adam's '*Elements of the English Language*.'

IV.—DEMONSTRATIVE PRONOUNS.

Definition.—**Demonstrative Pronouns** point out, with more or less precision, the things to which they refer.

The Demonstrative Pronouns are *this, that (these, those)*, *wh, wh, so, same, the* (before a Comparative), *thus, to, you, yond*. *Yond* is obsolete.

This is from M. *thes*, F. *theos*, N. *this*, which has been mentioned already.

That (thæt) is by origin the Neuter of the Anglo-Saxon Demonstrative Pronoun *se, seo, thæt*.

These } are different forms of *thas*, the plural alike in all
 } genders of *thes, theos, this*. They are not, therefore,
Those } the plural of *that*, etymologically.

Thus is sometimes a Demonstrative. 'Fashion it *thus*' (*Hamlet*, Act II. Scene 1), where it may be accounted Facitive (just after *fashion* (Latin *facio*, French *façonner*)); 'Thus saith the Lord God' (1 Kings xiv. 7), where *thus* cannot be an Adverb of Manner.

'Meanwhile ere *thus* was sinned.'

—*Paradise Lost*, vi. 229.

Note also Milton's absolute use of *thus* after an oration.
'*Thus Satan.*'

Such words are sometimes called *Nounal Adverbs*.

To-day = this day. *The* is sometimes substituted for *that* in '*the-gither.*'

Such is from A.S. *sawile*, a compound of *saw* = so, and *like*. The *l* has been lost. The correlative of *such* was *as* in 'e.g.—

'*Such sin,*
For *which* the pardoner himself is in.'—*Shakespeare*.

'Except the nature of the thing be *such* *which* must go before.'—*Bacon*.
Such . . . which = *talis . . . qualis*.

Same (M.E. *same*) is usually preceded by one of the Demonstratives, *the*, *this*, *that*, *self*, and followed by its correlative *as*.

Self (*self*) was formerly used as a Demonstrative, and more so in the North.
same, e.g.—

'That *self* mould.'—*Richard II.* Act i. Scene 2.

Note the Compound *self-same*.

So is sometimes a Demonstrative—

'We think our fathers fools, so wise we grow;
Our wiser sons will think their fathers so.'—*Pope*.
'If this be so.'—*Twelfth Night*, Act v. Scene 1.

The before Comparatives is the A.S. *thy*, the Ablative of *that*, the so-called Definite Article. It means, therefore, '*that*,' e.g.—

'*The* sooner, *the* better;' cf. *Quo citius, eo melius* (Latin).
'*The* nearer the bone *the* sweeter the meat.'—*and Proverb*.

Compare the use of the Latin *quanto . . . tanto*.

'He chooses it *the* rather.'—*Couper*.

Yon, yond, yonder (A.S. *geond*, adv. = beyond) are used as Demonstrative Adjectives in provincial English, and sometimes in poetry, e.g.—

'*You* flowery arbour, *yonder* alleys green.'—*Milton*.
'In *yonder* grove a Druid lies.'

The Scotch use *yon* as a Pronoun, e.g.—

'*Yon's* a grand house.'

This word may be compared with German *jener* – that. The *is* is no part of the original word, but has been added to strengthen it, as in *spend, lend, sound*, etc., in which words *d* has been added to the root.

When the Demonstratives are used with a Noun following, they are really Adjectives, as ‘*This* man is a sinner;’ when independently, they are truly Pronouns, as ‘*This* is the way, but ye therein.’

Classification of Demonstratives.

	(a) <i>This, these, to.</i> Quasi First Personal, near <i>me</i> ; cf. Latin <i>hic</i> .
	(b) <i>That, those.</i> Quasi Second Personal, near <i>you</i> ; cf. Latin <i>iste</i> .
I. Demonstratives of Position, . . .	(c) <i>Yon, yond, yonder.</i> Quasi Third Personal, near <i>him</i> ; cf. Latin <i>ille</i> .
	Compare also French <i>ce-ci</i> and <i>ce-la</i>
II. Demonstratives of Quality, . . .	} <i>Such, so, thus.</i>
III. Demonstratives of Identity, . . .	(a) Of Time or Being, <i>Same, self.</i>
	(b) Of Degree, <i>The.</i>
IV. Demonstratives of Summation, . . .	} <i>Thus, so</i> (after a speech).

Perhaps the Demonstratives *thus, so*, might be called Demonstrative Adverbs. Compare Greek *ος* (the old Accusative plural of the Demonstrative Pronoun *ος*) and Latin *ita*, *eo* &c.—

‘*As se meritos esse ut in servitutum abduci non debuerint.*’—*Cæsar*.

V.—RELATIVE PRONOUNS.

Relative Pronouns not only represent Nouns, or their equivalents, but also connect sentences. These sentences are either Adjectival to the Principal Sentences, or logically Co-ordinate with them. Thus a Relative Pronoun is never found in a simple Sentence.

Compare (a) 'They were soon joined by Front de Boeuf *who* had been disturbed,' with

(b) 'He *who* hates his brother is a murderer.'

In (a) *who* merely equals *and he*; in (b) *who* connects the Adjective Sentence with the Principal.

The Noun or Noun-equivalent represented by the Relative is called its **Antecedent**. (Latin, *ante*, before, and *cedo*, I go.)

In examples (a) and (b) *Front de Boeuf* and *he* are Antecedents.

The connective force of the Relative is well shown in 'the house that Jack built,' viz. 'This is the cock *that* crows at the morn, *That* waked the priest all shaven and shorn, *That* married the man all tattered and torn,' etc.

The Antecedent may be—

1. A Noun, . as { 'The *man* who is a-coming will explain all.'
2. A Pronoun, . { 'He whom thou lovest is sick.'
3. An Adjective used as a Noun, . { 'The *poor*, whose relief ye neglect, will testify against you.'
4. A Gerund, . { '*Swimming*, which he despised, would have saved him.'
5. An Infinitive, . { '*To reason*, which is man's perty, is divine.'
6. A Noun Sentence, { '*That a man should abuse his prudence*, which is what he expects, is scarcely probable.'
7. Any combination of words that can form the Subject or Object of a Verb,—
'*Musing upon God's mercy*, in which my delights, solaces me much.'

The Relatives are either **Simple** as { *that, who, which, what, whether, and whosoever, thatsoever, whoso, whosoever*. In the fourteenth century the forms *whetherso, whether, whethersoever* were used.

'What' is not a Compound Relative.

Relative, it is said, is a bad term, because it is insufficient.

he, it, this, that, they, are also (literally) *Relative Pronouns*, since they refer to some preceding substantive or antecedent. The Relative Pronoun, however, differs from the Definite Article and the Demonstrative Adjectives *this* and *that*, by having at the same time a *grammatically connective* force, and attaching subordinate Adjective clauses to some word in the principal sentence.

The Relative Pronoun, then, does the work not only of a Pronoun (by standing for a Noun), but also of a Conjunction (by joining sentences).

The Relative *that* (A.S. *that*) is the oldest Relative Pronoun that exists in English. *Who* and *which* came into use as Relatives at a later period. *That* may relate to persons, or animals, or things, and is used without distinction of number, as *the man that I saw*, *The books that I bought*.

That was originally the neuter of the Anglo-Saxon Demonstrative Pronoun *se, seo, that*, which was also used as a Relative, as *der, die, das* still is in German. As in the case of the Demonstrative *that*, the neuter superseded the masculine and feminine.

VL—INTERROGATIVE AND RELATIVE PRONOUNS

Old Definition.—Interrogative Pronouns are used in asking questions.

Since the insertion of an Imperative clause shows the so-called Interrogative Pronouns to be simple Relatives, there is no need to distinguish the Relative and Interrogative Pronouns as separate classes.

Note, however, that every question (asked by means of an Interrogative Pronoun) and its answer really form one compound sentence, wherein the question contains the Interrogative Relative, and the answer the Antecedent.

Question. 'Who did it?'—*Answer.* 'I am he.'—*Full sentence,* 'I am he who did it.'

The full force of the following definition—

'An Interrogative Pronoun is a Relative in search of an Antecedent.'—*Prof. Allen.*

is thus grasped.

In most languages the *Interrogative* and *Relative* are derived from the same root.

The *Relative who* (Anglo-Saxon, *hwa*, Old English, *hwa*, *hoo*, *ho*) was used only as an Interrogative until the sixteenth century. Ben Jonson uses *which* only. In the Authorized Version, *who*, *which*, and *that* are all commonly used, and sometimes in juxtaposition. See examples 4 and 5 *infra*.

Who is never used Adjectively.

Whose may be of all genders, but there exists a disinclination to use it of inanimate things, as 'The tale *whose* recital has affected you.' As regards persons even, *of whom* is frequently substituted. See example 2 *infra*.

Whose may be used absolutely, as '*Whose* was the victory.' As a *Relative* it is anterior to *who*.

Whom was originally a Dative, but it displaced the older Accusative *hwone* in the thirteenth century.

It may precede its governing word by a considerable interval as '*Whom* is this talented youth the son of?'

Even gifted speakers are often thus led to substitute *who* for *whom*. As a *Relative* it is anterior to *who*.

1. 'He cursed the wyn and all tho *that* drynken it.'—*Mandeville*, 1357.
2. 'They were tofore the incarnacyon of Cryst, *which* were named. . . . fyrst Hector of Troye *of whom* hystorye is comen.'—*Caxton*, 1485.
3. 'Some desyre to be in the Court, *which* be fitter for the carte.'—*Ascham*, 1515-1568.
4. { 'Our Father *which* art in Heaven.'
- { 'Forgive them *that* trespass against us.'
5. { God *which* raiseth the dead, *who* delivered us.'—2 Cor. i. 9 and 11, 1611.

What is the neuter of *who*, and was also originally a *Interrogative*.

The Anglo-Saxon Pronoun.

	MASCULINE.	FEMININE.	NEUTER.
<i>Nom.</i>	<i>hwa</i>	<i>hwa</i>	<i>hwæt</i>
<i>Gen.</i>	<i>hwæs</i>	<i>hwæs</i>	<i>hwæs</i>
<i>Dat.</i>	<i>hwæm</i>	<i>hwæm</i>	<i>hwæm</i>
<i>Acc.</i>	<i>hwone</i>	<i>hwone</i>	<i>hwæt</i>

Instrumental Case, *hwy*, *hwy*, *hwy*.

The Modern English Forms.

	MASC. AND FEM.	NEUTER.
<i>Nom.</i>	who	what
<i>Gen.</i>	whose	whose
<i>Obj.</i>	whom	what

Note.—The letters *hw* have been transposed into *wh*. *Whom* comes from the Dative *hwam*, not the Accusative *hwa*.

Which (A.S. *hwile*, who like?) is compounded of *hwa* (who) and *lic* (like). who like?—just as *such* is from *swa-lic* (so like). As regards *derivation* it is thus equivalent to the Latin *qualis* = of what sort. In meaning it corresponds to the German *welcher*. *Which* was originally an Interrogative, and used of any gender and both numbers. It is now restricted to the neuter gender. The Possessive Case of *which* is *whose*.

Which is sometimes used adjectively, e.g.—

'Which thing I hate.'—Bible.

Whether (A.S. *hwæther*) is derived from *hwa* (who) by means of the Comparative suffix *ther*, and means 'which of the two?'

(This 'duality suffix' *-ter*, which indicates that one thing is viewed in relation to some other, appears in Greek, Latin, and English. In Greek it is seen in the form *-teros*, the Comparative form of many of the Greek Adjectives. In Latin we have *alter*, 'one of two;' *uter*, 'which of two;' *neuter*, 'neither of two.' In English, *other*, *either*, *neither*, *whether*.)

As a Pronoun, *whether* is now nearly obsolete. It was generally used substantively, as 'Whether of them twain did the will of his father?' but sometimes adjectively, as in Spenser. 'I asure to *whether* side it would incline.'

The word is now chiefly used as a Conjunction.

The Relative 'What.'

By the older grammarians, *what* was called a Compound Relative, and treated as though it were equivalent to, or made up of, *that which*. It is simply a Relative with its antecedent understood, for *that what*, though it now sounds harsh and unusual, was common at an earlier period. *What*, therefore,

is like the German *was*, before which the antecedent *das* is commonly omitted, though it may be expressed.

Therefore, in the sentence 'I do not believe what has been said,' *what* is not the object of *believe*, but the subject of *has been said*. The object of *believe* is *that* (understood), or the whole Noun Clause, '*What has been said*.'

The Different Uses of 'What.'

1. As an Interrogative, '*What* did he say?'
2. As a Relative, . '*What* I recounted really happened.'
3. As an Adjective, . '*What* time the pea puts forth its bloom.'
'*What* a lamentable disaster.'
'*What* else said he?'
4. As an Interjection, '*What*!' '*What* ho!'
5. As an Adverb, (a) '*What* should I stay?' (*Antony and Cleopatra*) = Why.
(b) 'Watchman, "*What* of the night?"'
How far advanced?
(c) 'I copy *what* I can' (*Pope*) = As much as
(d) '*What* with our help, *what* with the
absent king' = 'Adverb of Partition.'

Note that *what* in 5 (a) = for what = why, and probably the usage originated the provincialism for *why*.

In 5 (d) *what* is always followed by *with*.

As.

The Subordinative Conjunction or Conjunctive Adverb (A.S. *ealswa* = also) is often used as a substitute for a Relative Pronoun, especially after *same* and *such*. It is sometimes called the **Quasi-Relative**.

'This is not the same *as* that.'

(Hoc non idem est quod illud.)

'This colour is not such *as* I admire.'

(Hic color non talis est qualem admiror.)

In vulgar English *as* is commonly used as a simple Relative

'There's two sorts o' folks i' the world—them *as* has money and them
hasn't.'—*Rural Philosopher*.

Shakespeare has such *which*.

As, however, is only a seeming Relative, and its force as a Conjunction can always be shown by putting in the words it is understood, e.g.—

‘Only such examples as (*those which*) really illustrate explanation are necessary.’

‘The names are as (*the list*) follows.’

On the Origin of Relative Pronouns.

TRANSITION FROM INTERROGATIVE TO RELATIVE.

Who and *what* were in Anglo-Saxon the masculine, feminine and neuter Interrogative, *that* being both Demonstrative and Relative.

On the origin of Relatives, we quote from Mason's *English Grammar*, twenty-second edition, pp. 48 seq. :—

‘The use of a *Relative* Pronoun marks an advanced stage in the language. Originally the principal clause and the accessory relative clause were co-ordinate, as: “*Se hæfth bryd, se brydguma*” = “He has the bride, he is the bridegroom.” The preponderating importance of the definitive clause was early marked in speaking by emphasis. This emphasis at length received its grammatical expression by doubling the Demonstrative, which was repeated in its indeclinable form, repetition of the inflection being needless. Hence arose the ordinary Anglo-Saxon form, “*Se the bryd hæfth, se is brydgum*” = “Who has the bride he is the bridegroom.” As the relative force was given to the demonstrative by appending the indeclinable *the*, the latter came to be regarded as specially expressing the relative idea. Hence it came to be used sometimes by itself without the inflected Demonstrative, as *vice versa*. The inflected Demonstrative was often used as a Relative without the appended *the*, the accessory nature of the clause being commonly evident either from its meaning or from its position. The uninflected *that* was used as a Relative by Orm a layman in the twelfth century (*Koch*, ii. p. 255). The indeclinable *the* could even give a relative force to the Personal pronouns, as “*Fæder ure, thu the eart on heofenum*” (‘Father *which* (= *thou that*) art in heaven); “ *Ic eom Gabra*

ic the stande beforan Gode" (I am Gabriel *who* stand before God). Compare *du, der du*; and *ich, der ich*, etc. in German.

'Before *who* came into use as a Relative Pronoun, Relative Adverbs were *then, there, thither* (*thonne, thuer, thye* instead of *when, where, whither*.'

Dr. Abbott's account is somewhat different. He (*Shaksperian Grammar*, § 118): 'The transition of the Interrogative to the Relative can easily be explained. Thus the sentence, "*That man that* hath a state to repair may not despise small things," may easily become, for the sake of clearness and emphasis, "*Who* hath a state to repair? *He* may not despise small things." And this, again, as we actually find it in *Hamlet* (E. 108), "*Who* hath a state to repair may not," etc. We now only use *whoever* in this sense, but the Germans still retain their Interrogative *wer* thus. In such cases the *who* merely retains a trace of its Interrogative meaning by preceding the antecedent clause.

'*Who* steals my purse, (he) steals trash.'—*Othello*, iii. 3, 157.

Examples of the Anglo-Saxon Relative.

It has been stated that in Anglo-Saxon the regular Relative Pronoun was long the indeclinable word *the*. It is frequently combined with one or other of the forms of *se, seo, that*, as *se the, who* (masculine); *seo the, who* (feminine); *thone whom* (masculine), etc. *Se* alone is also used as a Relative.

- (1) *Tha ærestan scipu Deniscra manna the Angel-circlan land gesohton.*

The first ships of Danish men that sought (the) land of England.

Here the Relative used is the indeclinable *the*.

- (2) *Ælc thara the min word gehierth.*

Each of those (Gen. plural) who hear my words.

Here the Relative used is *se, seo, that*, followed by *the*.

- (3) *Her is min cnapa thone ic geceas.*

Here is my servant that I chose.

Here the Relative used is the Article *se, seo, that*.

VII.—INDEFINITE PRONOUNS.

Indefinite Pronouns are so called because they do not set out with precision the person or things to which they

they are *one, any, anything, anybody, certain, divers, whit, naught, other, somebody, some one, something, somewhat, nothing, no one, else.*

The Indefinite Pronoun *one* is the Numeral Adjective used substantivally. It has a Possessive Case, *one's*, and a plural, which is used only with reference to a preceding Noun, as, 'I have two bay horses and two black *ones*.' This instance shows that it may even be qualified by an Adjective.

In Anglo-Saxon, *man* was used for one. Its negative was *nan* = *ne an*. Compare German *man*, French *on*.

None is the negative of *one*. As an Adjective it is now written *no*, although formerly we find such uses as, 'This is *none* other than the house of God.'—Gen. xiii. 17.

One (*ic*) is made up of the numeral *one* and a diminutive suffix *-ig* or *-y*. It means, perhaps, any single one. Compare the Latin *ullus*, a contraction of *unulus*, which is a diminutive of *unus*. In the thirteenth century it was written *on-i* (masculine) and *on-ic* (feminine). This may possibly explain its pronunciation among the vulgar.

Note the absence of the negative form *nany* = not any.

All was sometimes used for *any*, 'They were slain without *all* mercy' (*Hollinshed*). But perhaps *without* = *outside*.

Any is sometimes used pronominally, e.g. 'Wull't eat a *body*' (*Carlyle*); 'The foolish *body* hath said,' etc.

Whit (*whit*) is the word that old writers spell *wight*. It meant originally 'thing' or 'creature.' It occurs most frequently in the phrases, 'not a whit,' 'never a whit.'

Without 'a' it is thus used by Shakespeare and in Bible—

- (1) 'Our youth and willness shall no *whit* appear.'—'Care'
 (2) 'Samuel told Eli every *whit*'—1 Sam. iii. 18.

Aught (*aht*) is 'any whit.' Compare the Latin *aliquid*. The correct spelling is *ought*, not *ought*.

Naught (*n-aht*) is 'no whit,' i.e. 'nothing.' It is compounded of the negative and *ought*. The spelling *nought* is but incorrect.

Compare the provincial '*nowt*,' and '*not*'—

- 'Doctors they knows *nowt*.'—Tennyson's '*Northern Farmer*.'
 'He owes *not* any man.'—Longfellow's '*Village Blacksmith*'.

Other (*ô-ther*) means 'one of two,' like the Latin *alter*. The long *ô* is due to the loss of *n* (as in *gôse*, a goose, *flôgans*). Hence *ô-ther* stands for *an-ther*. It is compounded of the numeral 'one' and the comparative suffix *-ther*. Compare the German *an-der*, *o-der*. We *an-other* compare *ein-ander*. When used as a Pronoun it has the ordinary inflections of a Noun.

They may be contrasted with Demonstrative Pronouns.

Some (*sum*) originally meant 'a certain,' like the Latin *quidam*. *Sum man hæfde tweeën suna* is the Anglo-Saxon equivalent of 'a certain man had two sons.'

Somewhat is probably a corruption of *some whit*.

Else, in 'what else?' and 'something else,' is an Indefinite Pronoun, being the Genitive of an old root *el*, meaning 'other.' Compare Latin *alius*.

Note also the indefinite uses of **person**, **people**, **folk**, **fellow**—

- 'Who told you? A *person* I met with.'
 '*People* will talk.'
 'Some *folk* like to cry.'
 'What is a *fellow* to do?' (Vulgar).

Note also the use of the Indefinite Numeral Adjectives, *all*, *few*, *little*, *less*, *least*, *enough*, *many*, *more*, *most*, *several*, *whole*, as Indefinite Pronouns.

VIII.—DISTRIBUTIVE PRONOUNS.

Distributive Pronoun not only represents a Noun, but all the individuals of a class viewed apart from another. They resemble Common Nouns in the extent of their denotations, and may be contrasted with Personal Pronouns, which somewhat resemble Proper Nouns.

The four words following present considerable difficulty:—

Each (Anglo-Saxon, *ecce*). This word is either a contraction of *eoð-līc*, i.e. 'all-like' (Koch), or of *ā-ge-līc*, i.e. 'aye-like' or 'ever-like.' The latter is more likely. The particle *ge* was prefixed to the Indefinite Pronouns to give the idea of universality, and *ā* (= *ever*) is a strengthening prefix.

Each is used both adjectivally and pronominally, e.g. 'Each man said something' (Adjective); 'To each his sufferings' (Pronoun).

Every (*ever-ealc*, *ever-alk*) is a compound of *ever* (*æfre*) and *ealc* (*alc*), and denotes all of a series taken one by one. In Chaucer *every* (in the form *everich*) is used substantively. This use is still found in legal phraseology, e.g. 'every of those three.' (See *Tempest*, Act v. Scene 1: 'Every these happened accidents.') *All* is sometimes used for *every*, e.g. 'All thing unbecoming' (*Macbeth*, Act iii. Scene 1).

Either (A.S. *ægher*, M.E. *aither*, *ayther*, etc.) is a curious compound. The A.S. *ægher* is a contraction of *æg-hwæther*, which is compounded of *ā* + *ge* + *hwæther*. Here *ā* = *aye*, *ever*; *ge* is a common prefix (giving the idea of universality or aggregation); and *hwæther* is the equivalent of the Modern English *whether*.

The meaning of this Pronoun is 'one of two.' But it has also another meaning, viz. 'each of two,'—e.g. 'on either side one' (John xix. 18), and 'on either side of the river was there the tree of life' (Rev. xxii. 2). So also Milton—

'His flowing hair

In curls on either cheek played.'

Neither (*neawther*) meant literally 'no whether.' The A.S. *neawther* is a contraction for *nā-hwæther*. This word

ought properly to have been spelt *noth.r.* It assumed this form under the influence of *either*.

Pronouns of Quantity and Number.

These are for the most part Adjectives of Quantity Number used Pronominally, and as they will be fully treated of as Adjectives, will be here almost summarily dismissed.

Definition.—**Pronouns of Quantity and Number** only represent Nouns, but also denote (often indefinitely) *much or how many*, e.g. 'Have you had *enough*?' 'He has *several*.'

Dr. Abbott remarks that '*all, each, both, every, other* as Shakespeare interchanged and used as Pronouns in a manner different from modern usage.'

Note (1) That *enough* and *many* are true Pronouns, 'Have you had *enough* (of) food?' 'I had *arrest many* of them?'

(2) That they are almost Adverbial; cf. (French) *beaucoup, peu, plus*, etc. 'Avez-vous *assez* de sucre?'

The consideration of this Class of Pronouns is as a mixed up with that of Indefinites, as the Relative is with Interrogative, or the Reflective with the Emphatic.

The so-called Reciprocal Pronouns.

Without the aid of inflection, the Indefinite Pronouns *other* and *one another*, when used without a stop between them and following a Transitive Verb, serve to express a reciprocal action, or an action in which the agent and object change places, e.g. 'They love *one another*.'

They are, however, independent Pronouns, having separate and different functions in the sentences in which they occur. This will be made plain by considering the sentences in which they are found as **elliptical**. Thus—

'They heard *each other*.'

'They heard *each other's* voice.'

Are respectively equivalent to

'They heard —each (heard) the other.'

'They heard—each (heard the) other's voice.'

III.

THE ADJECTIVE.

QUESTIONS ON THE ADJECTIVE.

1. Define an *Adjective*. How are *Adjectives* classified? Give two examples of each kind in conjunction with a *Noun*.
2. Join *Adjectives of Quantity* to the following *Nouns*: acorn, books, business, difficulties, quarts, quarters.
3. Write four sentences, in each of which an *Adjective* is used instead of a *Substantive*.
4. Make six sentences, introducing the *Comparative Degree* of the *Adjectives* good, happy, far, plain, dry, tall.
5. Construct sentences to illustrate the essential difference between all and every.
6. What words now appear as *Adjectives*, but were once reckoned a separate *Part of Speech*?
7. What is the force of *rather* and *-ish* when used with *Adjectives*?
8. Write the rules for the comparison of *Adjectives* by inflection, and give various examples.
9. Compare the *Adjectives* white, happy, big, cheerful, idle, impertinent.
10. Compare *chief*, free, unkind, usual, perfect, beholden, unpeccunious.
11. Mention some *Adjectives* that cannot be compared, and state the reason.
12. What is meant by *irregular comparison*? Give six examples.
13. Name four *Adjectives* that have more than one *Superlative* form; four that have no *positive*; and any that have *Positive* and *Superlative* forms, but no *Comparative*.
14. How are minuter differences between degrees of comparison indicated in *English*?
15. Is this expression correct *English*?—'In the six hundredth and first year' (*Gen.* viii. 13).

16. *What would you remark on meeting in an English author such expressions as deare children, verbs actives?*
17. *What is peculiar in the syntax of few and many?*
18. *What are the differences between modern English Adjectives and the Adjectives in Anglo-Saxon?*
19. *Point out any affinities between the use of the Adjective in Anglo-Saxon and in modern German.*

The Adjective (and Article).

Adjectives (from Latin *adjuicio*, *ad*=to, *jacio*=I throw or place) are words attached to Nouns, (1) to define things, (2) to describe things, (3) or to enumerate and declare the amount of things, as—

- (1) *The dog, that man, 'a black man was killed.'*
- (2) *'The severe judge sentenced the repentant criminal.'*
- (3) *'We drank three glasses of wine, and ate many cherries and much bread.'*

Note (a) that (speaking *not* in logical language) a thing may be defined or be pointed out particularly, by being described, as It was the *black* man.

(b) that we may regard the position of one particular thing in an enumerated series, as Number two, or the *second*.

The ordinary definition, 'An Adjective is a word that limits the signification of a (Common) Noun,' is **sufficiently accurate** and scientific; as it is open to argument, whether an Adjective can be used at all with a Proper Noun even predicatively. Without Adjectives Common Nouns would be too indefinite to be of much use; and besides its generic name, every individual thing would require its own name, or a Proper Noun to represent it. But by means of Adjectives and Common Nouns we can form at pleasure any number of Compound Nouns, which approximate in their signification to Proper Nouns. Indeed, by employing together with the class name an Adjective denoting the essential and peculiar quality of an individual, we can form Proper Nouns, which would differ from ordinary Proper Nouns only through being **compound & descriptive instead of simple and arbitrary**. In fact, w

Adjective is constantly attached to a Noun, it ultimately unites with it, and from being two separate words as 'black board,' advances to a compound word as 'black-board,' and finally becomes '*blackboard*.'

Such proper Nouns as '*Red Sea*,' '*Yellow River*,' '*Great Bear*,' also illustrate this principle.

When Proper Nouns became too broad in their denotation, derivatives were added to preserve their true characteristic, as '*Red Murdoch*,' '*Scipio Africanus*,' '*Louis Quatorze*.'

Use of Adjectives.

1. Attributively. 2. Predicatively.

(1) When an Adjective is employed *synthetically* to build up a compound which approaches in meaning to a Proper Noun, it is said to be used *attributively*; e.g. *Sour* cider is cheap.

(2) When an Adjective is employed *analytically* to declare the quality, etc., of a thing, it is said to be used *predicatively*; e.g. The cider is *sour*.

The former usage requires no Verb or assertion; with the latter a Verb is essential. Therefore in the synthetical or attributive use, the Adjective is of necessity placed near its noun; but in the analytical or predicative use, it is separated from it.

The attributive use is the natural one, the predicative is artificial, and is pressed into service to avoid the use of Abstract Nouns, e.g. The cider has *sourness*. See French, *avoir raison* = to have reason = to be right; *avoir tort* = to have wrong = to be wrong; Greek, *αλγος εμυ θυμω* = *Sorrow* (will be) to my mind = I shall be *sorry* (*Illiad*, Book xxii. line 53).

In German, when the Adjective is used predicatively, it is inflected.

In lieu of the attributive use we cannot substitute an Abstract Noun. The predicate use requires the Verb *to be* or a kindred Verb, e.g. He *is* strong, They *became* powerful, It *made* him warm. In the instance 'He talked *big*,' *big* is not an Adjective but an Adverb.

Some Adjectives are not ordinarily used attributively, as *afraid*, *alone*, *athirst*, *aware*, *unwell*, *well*, etc. Thus we may say, 'The man is *afraid*,' or 'The man is *athirst*,' but not 'The *afraid* man,' or 'The *athirst* man.' In accordance, therefore, with our view, we find these Adjectives to be akin to Abstract Nouns, e.g. a-thirst = on thirst. The real Adjective is *thirsty*. We can say, however, 'The man *athirst* for knowledge,' 'The wife *afraid* of her husband.'

Note that Adjectives are sometimes erroneously described as Nouns, and in contradistinction the real Noun is called 'Noun Substantive;' but Adjectives are not names; *black* and *warm* are not the name of qualities, but *blackness* and *warmth* are.

Adjectives are sometimes used as Nouns.

The student must carefully distinguish between Concrete or Abstract Nouns and Adjectives having the same form, as—

- (a) The *Sublime* and the *Beautiful* (Burke), the *Lofty* and the *Mean*, etc.

These expressions mean the same as *Sublimity*, *Beauty*, *Loftiness*, and *Meanness*.

Sublime, *Beautiful*, *Lofty*, and *Mean* are therefore Abstract Nouns.

- (b) The *brave*, the *fair* (None but the *brave* deserve the *fair*), the *wealthy*.

By these expressions we understand *brave men*, *fair women*, *wealthy persons*, etc.

Brave, *fair*, *wealthy* are therefore Concrete Nouns.

As in many languages Adjectives have Number and Gender this use is in them much facilitated.

French, *Les Misérables* (Hugo), Latin, *Utilia cum honestis* (De Officiis), Greek, *Οἱ ἀκόλαστοι* (Nicomachean Ethics).

Adjectives and Adverbs are sometimes alike in form.

In Anglo-Saxon, and hence in Early English, the Adverb was often formed from the Adjective by adding *e*, as *sepe* = soft (Adj.), and *sefte* or *softe* (Adv.) The *e* having been

pped, the Adjective and Adverb are now undistinguish-
ed, except by considering their function in the sentence.
Examples are—*fast, hard, loud, long, right, sore, clean, thick,*
etc., evil.

ADJECTIVE.A *fast* runner.A *hard* fate.A *loud* noise.**ADVERB.**He rides *fast*.He works *hard*.He shouted *loud*.**CLASSIFICATION OF ADJECTIVES.**

We may therefore arrange Adjectives as—

- I. DEMONSTRATIVE, e.g. *this, that, the, tenth.*
- II. QUALITATIVE, e.g. *severe, repentant, blue, vast.*
- III. QUANTITATIVE and NUMERAL, e.g. *much, little, few,*
five.

I—DEMONSTRATIVE OR DISTINGUISHING ADJECTIVES.

Demonstrative or Distinguishing Adjectives are words
applied to Nouns to indicate with greater particularity the
things which they represent.

They are the most commonly used Adjectives, and are prob-
ably the most ancient.

Kinds of Demonstrative Adjectives.

- (a) **The Pronominal** (Adjective Pronouns), as *this, second.*
- (b) **The Definite Article** *the.*
- (c) **The Pronominal Demonstratives** are those which
either be used with a Noun or independently.
In the former case they are true Adjectives, as *this* horse,
and coming.
In the latter case they are really Pronouns, as 'Take him
'Give me the *second*.' This use has already been con-
sidered under the head 'Pronouns.'

The true Demonstrative Adjectives, *this*, *that*, are (1) only Adjectives that possess Number.

This and *that* as Adjectives have two uses.

(1) Simply to point out, as *that* house, *this* finger.

(2) A rhetorical use, *this* denoting contempt ('Familiarity breeds contempt'); *that* denoting admiration ('Distance lends enchantment to the view').

e.g. 'As for *this* fellow, we know not whence he is.'—John ix. 29.

'*That* rare, *that* noble, *that* imperial virtue is no respecter persons.'—W. E. Gladstone, March 11, 1870.

You also sometimes denotes contempt.

e.g. 'Ye see *you* birkie, ca'd a lord,
Wha struts and stares.'—Burns.

In Latin *ille* may mean 'he whom all know,' 'the famous,' but *iste* may mean 'he whom all know,' 'the notorious.'

In provincialisms, the old Demonstratives *they*, *them*, are still used adjectively.

e.g. 'You let *they* fowls bide.' } See Earle's 'Philology,' p. 469.
'*Them* Exchequer bonds.' }

The Ordinal Numeral Adjectives being used to point out the order in a series, as 'the *second* man from the end,' can fairly be accounted Demonstratives.

Note also the tendency to employ Cardinal (instead of Ordinal) numbers as Demonstratives; e.g. Charles II., *Le Quatorze*, Chapter *one*, verse *three*.

(b) The Definite Article *the* is used as follows. (3) also Syntax of Adjectives):—

(1) As a true Demonstrative, *the* man, *the* monument

e.g. 'I am alone *the* villain of the earth.'—*Antony and Cleopatra*, Act iv. Scene 6.

Compare '*The* Bruce,' '*The* Siddons,' '*The* V. thing,' 'I am not *the* man to do this.'

(2) To render a Common Noun Proper, '*the* Lord,' '*the* Duke' (of Wellington).

Note the opposite use of *a*, '*Caesar*' and '*a* *Caesar*'

- (3) **To denote the Class** in opposition to the individual.

Contrast { Give a lesson on 'The horse.'
Give a lesson on *a* horse.

- (4) **As an Adverb of Degree.**

e.g. *The sooner the better* = By how much the sooner, by that much the better = Quo citius, eo melius.

'He chose it *the* rather.'—*Couper*.

In (4) *the* (as will be shown) is the old Ablative or Instrumental form of the Demonstrative *that*.

- (5) **To indicate a Noun Phrase**, as *The* remembering of past benefits is itself beneficial.

In many languages, as French, Greek, German, the Article is inflected to denote either Number, Gender, or Case, or all of these.

Latin has no Article, and is much crippled thereby, and forced into circumlocutions, e.g.—

The men in the ship shouted = *Quidquid hominum erat in navi clamavit*.

II.—QUALITATIVE ADJECTIVES.

Adjectives of Quality are words attached to Nouns to describe (or define by describing) the things which the Nouns represent.

Note that Adjectives may also qualify **Pronouns** or **Noun Phrases**.

1. 'A *black* man,' used Attributively qualifying a **Noun**.
2. 'He, *athirst* for knowledge, burnt the midnight oil,' used Attributively qualifying a **Pronoun**.
3. 'To speak rashly is *human*, to remain silent is *divine*,' used Predicatively qualifying a **Noun Phrase**.

Qualitative Adjectives were probably in primæval time all names of Nouns, as *Cross of gold* = golden cross, A thing of *gold* = a beautiful thing. See Hebraisms literally translated in our Authorised Version, *Work of faith*, *Labour of love*, *joyful work* and *loving labour*.

Generally speaking, Adjectives *precede* their Nouns, but **they sometimes follow them.**

(a) In poetry, 'Turkis *blue*, and emerald *green*.'—*Common*

(b) When they are Participles.

'The wretch *concentrated* all in self,
Living shall forget fair renown,
 And doubtly *dying* shall go down
 To the vile dust from whence he sprung,
Unwept, unhonoured, and unsung.'

—*Scott.*

(c) When modified by an Adverbial Phrase, 'The ground *barren* through exhaustion, yielded nothing.'

(d) When used Predicatively, as 'The man is *happy*,' 'He became *sad*,' 'He appeared *melancholy*.'

Note, however, '*Happy* is the man that finds wisdom' (Proverbs iii. 13).

(e) When used Factitively, as 'God created man *perfect*,' 'I imagined him *wealthy*.'

As regards the position of Adjectives, there is no uniform rule throughout the various languages. For instance, in French they generally follow, in German they precede, Nouns.

III.—QUANTITATIVE AND NUMERAL ADJECTIVES

(a) **Adjectives of Quantity** are attached to Nouns denote the *amount* of the thing referred to.

(b) **Adjectives of Number** are attached to Nouns denote the *number* of things referred to.

(a) *Any, enough, little, less, least, much, more, most, some, whole,* are **Quantitative Adjectives** that may be used without any idea of Number. They are nearly related to Pronouns, and may be used as such, taking the Participle Genitive after them. Acts xi. 24, '*Much* people (singular Verb) added unto the Lord.'

Quantity, from Latin *quantitas* (*quantus*), does not properly relate to Number. See Latin *quot, quotus*, English *quota*.

tion between Quantitatives and Numerals perhaps arises
from *much* and *many* having the same Comparatives and
Superlatives.

The old plural of *enough*, viz. *enow*, still survives in South
Wiltshire as *anew*, and is used as a Numeral. Its use
it be with advantage revived.

the above may be called **Indefinite Quantitative**
actives.

Indefinite Numeral Adjectives, as five-sevenths, approximate closely to *Definite Quantitative Adjectives*, as they denote *how many* but *how much*.

Adjectives of Number are either (A) **Definite** or **Indefinite**. They are frequently used Pronominally, and should be parsed accordingly.

Definite Numerals are divided into (a) Cardinal, (β) Ordinal, (γ) Distribute, (δ) Multiplicatives, (ε) Fractional, (ζ) The Indefinite Article.

Cardinal Numerals (from Latin *cardo*-inis, a hinge) are so called because nearly all the others as regards formation and use 'hinge' upon them.

They of course commence with unity (one) and extend unto infinity. Of such common and important use are they, that they are denoted not only by words but by signs, which are partly *Presentive*, as *III.* (three), and partly arbitrary, as 19.

They differ from ordinary Adjectives when used with Plural Nouns, by belonging to the Nouns *conjunctly* and *not severally*.

Thus in 'black men,' **every** man referred to is *black*; but with 'four men' every man is **not** *four*.

From Cardinals, the remaining species of Definite Numerals and also Numeral Adverbs are derived.

[illegible]

The Adverbial Numerals *once, twice, thrice, ten times* are hence derived.

Such words as *pair, brace, trice, score*, etc., may be termed **Collective Numerals**.

COMPARATIVE VIEW OF THE CARDINAL NUMERALS IN VARIOUS LANGUAGES.

	English.	Anglo-Saxon.	German.	Latin.	Greek.	French.	Welsh.	Sanskrit.
1	one	an	ein	unus	εις	un	un	eka
2	two	two	zwei	duo	σπο	deux	daw	dwa
3	three	three	drei	tres	τρεις	trois	tri	tri
4	four	feower	vier	quattuor	τεσσαρες	quatre	pedwar	chatur
5	five	fif	fünf	quinque	πεντε	cinq	pump	panchan
6	six	six	sechs	sex	ἕξ	six	chwech	shash
7	seven	seofon	sieben	septem	επτα	sept	sath	saptan
8	eight	eahta	acht	octo	οκτω	huit	wyth	ashlan
9	nine	nigon	neun	novem	εννεα	neuf	naw	navan
10	ten	tyn	zehn	decem	δεκα	dix	deg	dasan
11	eleven	endlufof	elf	undecim	ενδεκα	onze	unarddeg	ekadasan

- (8) **Ordinal Numerals**, as we have previously stated, are really Demonstratives, pointing out a particular place in a series possessed by a thing, as *fourth*. They are for the most part immediately derived from the Cardinals by the addition of *-th*, as *fourth* from four (often written *4th*).

But *first*, the superlative of *fore*, is akin to Icelandic, *fyrr* = in front of all, and *second* is from French *second*, Italian *secondo*, Latin *secundus* = the next after, the first to follow (Latin, *sequor*, I follow).

The Ordinal Adverbial Numerals *firstly*, *secondly*, *thirdly*, etc., are derived from the Adjectives by adding *-ly*.

- (9) **Distributive Numerals** express how many at a time, as *every one*, *by twos*, *three each*, *four apiece*, *five at a time*.

We possess no distinctive forms for this purpose, but employ phrases, as instanced above.

'They dropped down *one by one*.'—*Ancient Mariner*.

'Of every clean beast thou shalt take to thee *by sevens*, and of beasts that are not clean *by twos*.'—Gen. vii. 2.

'They went in unto Noah, into the ark *two and two*.'—Gen. vii. 15.

'The stars are out *by twos and threes*.'—*Wordsworth*.

'Containing two or three firkins *apiece*.'—John ii. 6.

'Give them sixpence *each*.'

Compare Latin *singuli*, *bini*, etc.

- (10) **Multipliers or Multiplicatives** express the degree of complexity or increase of the things represented by the Nouns to which these Adjectives are attached, as 'This is a *two-fold* issue,' 'The principle is in *du-plex* operation.'

They are formed in two ways, both suggested by one idea, that of '**folding**.'

- (1) By Saxon words derived from the suffix *-fold* (Anglo-Saxon *-feald*, Old English *-felde*, Gaelic *-fal*), as Old English *an fald* = one fold, simple, etc.

'How mani-*fold* are Thy works.'—Ps. xciv. 24.

'But other fell into good ground, and brought forth fruit, some an *hundred-fold*, some *sixty-fold*, some *thirty-fold*.'—Matt. xiii. 8.

'Who dost thy *seven-fold* gift impart.'—*Isis Creator*.

- (2) By Latin words derived from *plures*, I fold, as *duplex*, duple, double, simple, multiple, multiplex.

Both = both. The *bo* is a compression of *two*, the Anglo-Saxon *ba* is from *twa*. Thus *ba-twa* = twenty-two.

- (3) Note also the suffix-form, as in *multi-form*, *uni-form*, etc.

- (c) **Fractional Numerals** express what portions of the things, represented by the qualified Nouns, are meant as *half*, *two-thirds*, etc.

They are really **Definite Quantitative Adjectives** not Numerals. As Nouns, they are most easily used when they represent **an aliquot part**, as *a half*, *a quarter*, *a hundredth*.

- (5) **The Indefinite Article** will be treated of under the head **One** 'a little later on.'

(A)—Definite Numerals.

The numeral One. The Indefinite Article—

'One,' A S. *an*, is akin to Lat. *unus*, French *un*, and German *ein*. The 'Indefinite Article' *an* retains the Anglo-Saxon force of *one*, but has lost the force of a numeral except in a few instances. Such are—

'One *a* penny, two *a* penny, hot cross buns.'—*Old Song*.

'These foils have all *a* length.'—*Hamlet*, Act v. Scene 2.

'Three persons in *a* Godhead.'—*Halliwell*.

'Not *a* minute stopped or stayed he.'—*Poe's 'Kaven'*.

Uses of the Indefinite Article.

[Note that *an* not *a* is the original form, and that the present use of the two forms is due solely to euphony. See '*an* and *a*' (*Prince of Tyre*, Act iv. Scene 4).

None of the ancient languages had an Indefinite Article.]

1. Its ordinary *neutral* use, as '*a* man,' '*a* woman,' '*a* tiger.'
2. To make a Proper Noun Common, as '*a* Caesar.'
3. Its numerical use, as instanced above, 'Three persons in *a* Godhead.'
4. To express a Singular notion, as '*a* pair,' '*a* fortnight.'

'an eight days' (Luke ix. 28), 'Full many a flower' (*Gray's Elegy*), 'A many thousand warlike French' (*King John*).

5. To distinguish Nouns from Verbs, as 'a use,' as opposed to, 'to use.'
6. To depreciate, as 'This little life-boat of an earth' (*Carlyle's Death of Goethe*), 'A Mr. Johnson has written to us.'

See also Syntax of Adjectives.

(B)—Indefinite Numerals.

These are *any*, *all*, *few*, *enow* (obsolete), *many*, *more*, *most*, *several*, *certain*, *divers*, *some*, as 'Have you *any* marbles?'

ON THE DERIVATION OF THE ENGLISH NUMERALS.

(A)—Definite Numerals.

The numerous anomalies of the English language are nowhere more noticeable than in the Numerals, as—

From **one** we might have expected *oneth* or *onety*, like fourth and forty, fifth and fifty, etc. (Thackeray makes one of his heroes an officer in 'the Onety-oneth.') The ordinal for *one* is *first*, which is really the superlative of *fore*. *Once* is the A.S. *ones* or *ones*, the genitive of *one*. The *s* being lightly sounded, came to be afterwards written as *æ*. Cf. *pence*. *One* appears in *l-one*, *at-one*, *on-ly*, and *at-one*.

Two was in A.S. *twa* and *twegen*. *Twegen* has been softened into *twain*. The *g* has fallen out, as it has done in many other words where it stood between two vowels. Compare *soil*, *nail*, *rain*, from *segel*, *nagel*, *regen*. Another form of *twain* is *tuain*, and the root of the word is found also in *twist*, *twist*, *twine*, and *twitter*. The ordinal of *two* in A.S. was 'the other.' Compare the Latin *alter* for 'second or other of two.' Second has been formed from the Latin *secundus*, being the number that 'follows' one (Lat. *sequor*, I follow).

Couple (Lat. *copula*) = two joined together; **Brace** (Italian

brace, a rope) = two tied together ; *Pair* (Lat. *par*, equal) = two equals.

Three was in A.S. *threo*. The root is *thri* or *thar*, 'beyond' or 'across,' as in Lat. *trans*. The ordinal of three might have been expected to be *thrid*, but is spelt *third*. However, we find *thrid* in 'thriding,' the original form of 'Riding,' a division of Yorkshire. *Thir* reappears in *thirteen*.

The numeral **four** takes many forms in composition. It appears as *for* in forty, *fir* in firkin (the fourth part of a barrel) and *far* in farthing (the fourth part of a penny).

The number four (see Comparative Table) well shows the etymological connection between various languages.

Greek *τεσσαρες*, dialectical *πεντες*, dialectical Latin *quatuor*, Welsh *pedwar*, Gothic *fidwor*, Anglo-Saxon *seower*, English *four*.

Five (*fif*) has lost an *n*, which still exists in the German *fünf*.

Nine (*nigon*) has lost its *g*, just as *twegen* has become *twain*.

Ten was in Gothic *taihun* (compare German *zehn*), but the guttural sound has long since disappeared. It reappears, however, in A.S. *twentig*, twenty, literally 'two ten.' (See HUNDRED.)

Eleven is a contraction of A.S. *endlufon* or *endleofan*. This word requires a careful analysis. The *d* is excrement ; *en* (the same as *in*) = one ; *on* is a Dative plur. suffix ; hence the base is *en-luf* or *en-lif*. Now this *lif* is cognate with the termination *-lika* in the Lithuanian *tenolika*, eleven. This *-lika* means 'ten,' and is equivalent to the Latin *decem*. The letters *d* and *l* being interchangeable, there is no difficulty in recognising that *lif* is cognate with Latin *decem* and Goth. *taihun*. The literal meaning of 'eleven,' then, is 'one-ten.'

Twelve. A.S. *twelf*, Goth. *twalif*, is from 'two' and the same *lif* (=ten), that appears in eleven. 'Twelve is 'two-ten,' as eleven is 'one-ten.'

In the other Numerals, *teen* (A.S. *tyne*) has the force of addition.

Dozen. Fr. *douzaine*, a Noun formed from *douze*, twelve. *Douze* has been derived, by a succession of philological changes, from Lat. *duodecim*. Compare *Quarantine* from *quarantaine*.

Thirteen. The suffix *-teen* = ten. Note the metathesis of *t*

Twenty. See *Ten*.

Score. From the earliest ages down to our own times, a custom of 'book-keeping' obtained, by cutting similar notches upon two sticks, one of which was kept by the Creditor, the other by the Debtor. For convenience of computation, a larger notch was cut for every twentieth. This notch was presumably the *score* (from A.S. *scoran*, to cut; see also Icelandic *skora*, Dutch *schore*).

Hundred. A.S. *hund*, which is probably a contraction of the Gothic *taihun*=ten, with *d* excrecent. '**Hund**' and '**ten**' are therefore from the same root. *-red* (compare *man-rath*) was a Saxon substantival ending, which at last came to be regarded as merely a modifying formative.

In Iceland this word was used as an appendage to Numerals, one of which was *hundrath*, whence *hundreth* and *hundred*.

Century, from Latin *centum*, a hundred.

Thousand. A.S. *thusend*. O.H.G. *senstunt* (= probably *hundert*).

Million. Lat. *mille*, a thousand. The termination is augmentative. Thousand and hundred were Nouns.

Myriad. Greek *μυριος*, ten thousand.

The Anglo-Saxon Numerals, Cardinal and Ordinal.

CARDINALS.		ORDINALS.	
æn	<i>one</i>	forma	<i>first</i>
twæ	<i>two</i>	oðer	<i>second</i>
threo	<i>three</i>	thridla	<i>third</i>
feower	<i>four</i>	feorþa	<i>fourth</i>
fið	<i>five</i>	fifta	<i>fifth</i>
six	<i>six</i>	sixta	<i>sixth</i>
seofon	<i>seven</i>	seoforþa	<i>seventh</i>
eahta	<i>eight</i>	eahtoþa	<i>eighth</i>
nigon	<i>nine</i>	nigoþa	<i>ninth</i>
ten	<i>ten</i>	teorþa	<i>tenth</i>
endliufon	<i>eleven</i>	endlyfþa	<i>eleventh</i>
twelf	<i>twelve</i>	twelfþa	<i>twelfth</i>
threo-tiene	<i>thirteen</i>	threo-teorþa	<i>thirteenth</i>

The Cardinals from *fourteen* to *nineteen* are formed by addition of *teen* to *fewer*, *ff*, etc.

Twenty is *twen-tig*. Twenty-one, *an and twen-tig*.

30, 40, 50, 60, *thrit-tig*, *fewer-tig*, *ff-tig*, *six-tig*.

70, 80, 90, *hund-sigga-tig*, *hund-catta-tig*, *hund-tig*.

A hundred is *hund*, *hundred*, or *hund-ten-tig*.

A thousand is *thousand*.

An is declined like the other A.S. Adjectives.

Two is declined thus:—

Nom. and Acc. M. *two-gen*. F. *two*. N. *two*. Gen. *two*.

Dat. *twam*. Compare the old form, *twain*.

Three is declined:—

Nom. and Acc. M. *thri*. F. *threo*. N. *threo*. Gen. *thru*.

Dat. *thrim*.

The others, up to *twelf* inclusive, are indeclinable before Substantive. When alone, they are declined thus:—

Nom. and Acc. *fewer-e*. Gen. *fewer-a*. Dat. *fewer-in*.

Units are put before tens, as *an and twentig*, twenty-one.

In numbers over a hundred the smaller comes last, and Noun is repeated, as *fewer hund geara and hundrig geara* = four hundred and ninety years.

It should be noticed that an *n* has crept into the *seventh*, *ninth*, *tenth*, *thirteenth*, etc. This is probably owing to the prevalence of Northern forms of Norse origin.

(B)—Indefinite Numerals.

Three only are from the *Latin*, viz.—*several* (Lat. *separ* to sever), *certain* (Lat. *cerno*, I separate), *diverse* (Lat. *diffin* different). Note the legal phrase 'Jointly and *severally*.'

Of native derivation are—*any* (A.S. *anig*, from *an*, one) (A.S. *eal*), *few* (A.S. *fewa*), *little*, *less*, *least* (A.S. *lytel*, *leest* for *læs est*), *enough* (A.S. *genoh*), which had once *n* (*enow*); *many* (A.S. *manig*), *much*, *more*, *most* (A.S. *muel*, *meist*), *whole* (A.S. *hal*, healthy, entire), *some* (A.S. *sum*).

The Genitive plural of *eal* (all), viz. *ealra*, survived in the of *ahler* as late as the 16th century. Shakespeare writes *dearest*, i.e. 'dearest of all.' (Cp. Germ. *aller-thebest*, best-beloved.)

All these Indefinite Numerals may be used **pronominal**.

Numeral Adjective or Numeral Pronoun ?

Neither the Definite nor the Indefinite Adjectives of Number are to be parsed as Adjectives unless followed by a Noun. When they stand alone, they are classed as Numeral Pronouns, *e.g.*—

Six men (Num. Adj.). Give me *six* (Num. Pron.).

Certain of the Definite Numerals, when used as Pronouns, take the inflections of Case and Number, *e.g.*—

Form *fours*.

These pens are bad *ones*.

Shuffle the cards and take out the *tens*.

I will not destroy the city for *ten's* sake.

Consecutive *fifths* (in music).

So, also, all the Indefinite Numeral Adjectives. They are Adjectives when coupled with a Noun, but Pronouns when they stand alone, *e.g.*—

ADJECTIVE.

Have you *any pens* ?

All men are mortal.

Many diseases are curable.

PRONOUN.

Any of these will do.

All is lost save honour.

Many are called but *few* are chosen.

The Anglo-Saxon Demonstratives 'the' and 'this.'
The Distinguishing Adjective 'the.'

The is a form of the Demonstrative Pronoun *this*, which in Anglo-Saxon had the inflections of Gender, Number, and Case. The Nom. Case singular was M. *se*, F. *seo*, N. *that*. Later *se* and *seo* were dropped, and *that* became modified into *the* in all genders.

Singular.

	MASCULINE.	FEMININE.	NEUTER.
<i>Nom.</i>	<i>se</i>	<i>seo</i>	<i>thæt (that)</i>
<i>Gen.</i>	<i>thæs</i>	<i>thære</i>	<i>thæs</i>
<i>Dat.</i>	<i>thæm, tham</i>	<i>thære</i>	<i>thæm, tham</i>
<i>Acc.</i>	<i>thone</i>	<i>tha</i>	<i>thæt</i>

Instrumental Case, *thi* or *thy*.

Plural.

	MASCULINE.	FEMININE.	NEUTER.
<i>Nom.</i>	tha	tha	tha
<i>Gen.</i>	thara	thara	thara
<i>Dat.</i>	tham	tham	tham
<i>Acc.</i>	tha	tha	tha

The other Demonstrative 'this' was thus denoted in Anglo-Saxon :—

Singular.

	MASCULINE.	FEMININE.	NEUTER.
<i>Nom.</i>	thcs	thcos	this (<i>thi</i>)
<i>Gen.</i>	thises	thissere	thises
<i>Dat.</i>	thisum	thissere	thisum
<i>Acc.</i>	thisne	thas	this

Instrumental Case, thys (thus).

Plural.

	MASCULINE.	FEMININE.	NEUTER.
<i>Nom.</i>	thas	thas	thas (<i>thes</i>)
<i>Gen.</i>	thissera	thissera	thissera
<i>Dat.</i>	thisum	thisum	thisum
<i>Acc.</i>	thas	thas	thas

These and those are only various forms of *thas*, the latter being the original form of *this*.

INFLECTION OF ADJECTIVES.

Adjectives have no Inflection of Gender, Number, and Case, but Adjectives of Quality are inflected to express comparison.

So also are a few Adjectives of Quantity and Number, *few, little, many, much.*

This and *that* are inflected to express Number, plurals being *these* and *those*.

Apparent Exceptions—Adjectives in the Plural.

Certain Adjectives are used so completely as Substantives that they have the ordinary inflections of Nouns.

Note.—The Substantives are omitted by Ellipsis.

The Adjectives which admit of this are—

- (1) National names, *e.g. the Germans, the Italians*, etc.
- (2) Names denoting the members of a sect or party, *e.g. Christians, Lutherans, Stoics*, etc.
- (3) Latin comparatives which have lost their comparative force, *e.g. seniors, juniors, inferiors*, etc.
- (4) Names descriptive of character, etc., *e.g. saints, criminals*.
- (5) Adjectives used as Substantives in the plural only, *e.g. estates, vitals, valuables*.
- (6) The Adjective *other*. *Either* and *neither* are used in the Possessive Case, as in '*either's* happiness,' '*neither's* fault.'

COMPARISON OF ADJECTIVES.

What is meant by the 'Comparison of an Adjective?'

When we wish to indicate not only that a certain thing, or a set of things, possesses the same quality or attribute as another, but that it possesses the said quality or attribute in a greater degree than the other thing or set of things, we mark this by a change in the form of the simple Adjective.

The Comparative Degree of an Adjective is that form of it by means of which we show that one thing, or set of things, possesses a certain quality or attribute in a greater degree than another thing, or set of things.

The Superlative Degree of an Adjective is that form of it by which we show that a certain thing, or set of things, possesses the quality or attribute in a higher degree than any other of the class to which it belongs.

Adjectives express comparison in two ways—(1) By Inflection; (2) By the help of the Adverbs *more* and *most*. The first may be called the Synthetical method, the latter the Analytical.

The Comparative is formed by adding *-er*, and the Superlative by adding *-est* to the Positive—

great	greater	greatest
gay	gayer	gayest

The inflection sometimes modifies the termination of Positive, or stem.

(1) Final mute *e* is elided—

large	larger	largest
white	whiter	whitest

(2) *Y* following a consonant becomes *i*—

dry	drier	driest
tidy	tidier	tidiest
silly	sillier	silliest

But in one word *y* is not changed—

shy	shyer	shiest
-----	-------	--------

(3) In monosyllables, and a few other words, a single consonant following a short vowel is doubled—

sad	sadder	saddest
red	redder	reddest
thin	thinner	thinnest
hot	hotter	hottest
hopeful	hopefuller	hopefullest

THE ANGLO-SAXON ADJECTIVE.

Inflection of the Adjective *god* (good).

The Anglo-Saxon Adjective, like the German, was inflected. It had also, as in modern German, two forms—

A. STRONG INFLECTION.

Singular.

	MASCULINE.	FEMININE.	NEUTER.
<i>Nom.</i>	God	god	god
<i>Gen.</i>	God-es	god-re	god-es
<i>Dat.</i>	God-um	god-re	god-um
<i>Acc.</i>	God-ne	god-e	god

Plural.

<i>Nom.</i>	God-e	god-e	god-u
<i>Gen.</i>	God-ra	god-ra	god-ra
<i>Dat.</i>	God-um	god-um	god-um
<i>Acc.</i>	God-e	god-e	god-u

B. WEAK INFLECTION.

This inflection is employed after the Definite Article and Demonstratives.

Singular.

MASCULINE.		FEMININE.		NEUTER.	
Se	god-a	seo	god-e	thæt	god-e
Thæs	god-an	thære	god-an	thæs	god-an
Tham	god-an	thære	god-an	tham	god-an
Thone	god-an	tha	god-an	thæt	god-e

Plural.

(Of all Genders.)

<i>Nom.</i>	Tha	god-an
<i>Gen.</i>	Thara	god-ena
<i>Dat.</i>	Tham	god-um
<i>Acc.</i>	Tha	god-an

These two forms for the declension of the Adjective fell into disuse before the time of Chaucer.

The final *e* of the endings (*e*) was used as a substitute for the *a* and the rest allowed to fall into oblivion. This final *e* was sometimes as a mark of the plural, as in—

‘And smale fowles maken melodie.’

The final *e* was also used at the end of Adjectives preceded by Demonstratives and Possessives. Examples of this ‘definitive’ use of the final *e* may be found in the opening lines of Chaucer’s *Canterbury Tales*.

The final *e* was sounded, in the 14th century, at the end of great many words, and without its sound many lines in Chaucer’s verse would be deprived of harmony. It was elided before a vowel and before a word beginning with *h*.

The ancient mode of inflection by modification of the vowel in the Positive has almost disappeared; it can be traced in only two instances only:—

old	elder	eldest
[be]neath	nether	—

These Adjectives are met with in the Comparative and Relative Degree only. They have no regular Positive,

being derived mainly from Adverbs or Prepositions. these have two forms of the Superlative—

Comparative.	Superlative.	have been formed from	
former	foremost		
further	furthermost	"	"
inner	inmost, innermost	"	"
outer	outmost, outermost	"	"
utter	utmost, uttermost	"	"
upper	upmost, uppermost	"	"
	undermost	"	"
hinder	hindermost	"	"
	midmost	"	"
nether	nethermost	"	"
	topmost	"	"

With respect to most of these forms, two things mutually be noticed—

- (1) The termination *-most* which appears in the Superlative forms is not the Adverb *most*.
- (2) The *-er* in *innermost*, *outermost* is not the Comparative termination.

These forms in *most* were formerly written *-mest*. It is supposed to have been compounded of two elements, termination *-ema*, and a termination *-est*, both of them in the Superlative, or, as they are called, 'Superlative-est'. After a word had borne for some time the former terminations, and when its meaning was to a certain degree forgotten, the latter was superadded. This is proved by the existence of the Superlatives *forma*, *innema*, *utema*, *hindema*, *midema*, *nithema* (which display the terminations *-ema*), and, later, of other Superlatives—*innemest*, *ylemest*, &c. *Innermost*, it may be observed, is doubly compounded, having an inserted *r*, besides having *o* substituted for *e*, like the other forms. So also *oute(r)most*, *hinde(r)most*.

However, as regards *under-most*, *top-most*, and others, they were formed, no doubt, under the false idea that this termination *-most* was the Superlative Adverb.

Comparison formed by inflection is less common in the earlier stages of the language; many Adjectives

thus inflected, many never; some because of their origin, and monosyllables generally, can always form comparison by inflection; while words of foreign origin are, generally speaking, not inflected.

As Adjectives appear to be compared irregularly, the fact that the different degrees are derived from different sources.

The following are the most important:—

	better	best
[evil], [ill]	worse	worst
	farther	farthest
	—	first
(Adv.)	further	furthest
	later, latter	latest, last
	less, lesser	least
	—	midst
many	more	most
and nigh	nearer, nigher	nearest, nighest, next
	older, elder	oldest, eldest
	rather (Adv.)	—
	after*	—

According to examine these more closely, we shall investigate the

The Origin of the Comparative and Superlative Suffixes.

Instances of Double Comparatives and Double Superlatives.

What is meant by Irregular Comparison.

The Etymology of the Adjectives that are irregularly compared.

The Comparative and Superlative Suffixes.

(a) THE COMPARATIVE SUFFIX.

* Anglo-Saxon the usual suffix of the Comparative was *-re* for Adjectives, and *-or* or *-os* for Adverbs. Thus *leof*,

* As in *after-thought*, *after-math*.

dear; *leofra* (masc.), *leofre* (fem.), and *leofre* (neut.), dear. (The Comparative Adjective always followed the weak form.) With this Comparative termination may be compared the Latin *-ior*, as in *purior*, *candidior*, etc., which at one time was written *-ios*.

(b) THE SUPERLATIVE SUFFIX.

In Anglo-Saxon there were two Superlative suffixes—(1) *-ost* (but *-ost* for Adverbs), and (2) *-ma*. With the former of these should be compared the Greek *-ist* in *meg-ist-os*, and, with the latter, the second and third syllables of Lat. *inf-imus*.

Double Comparatives and Superlatives.

(a) DOUBLE COMPARATIVES.

Certain words present the phenomenon of a Double Comparative. *Lesser*, of course, is a conspicuous example. *Altho* is, properly, the Comparative of *nigh*; and therefore *neath* exhibits the same peculiarity. *More* (mo-re) is a Double Comparative formed from the Anglo-Saxon Comparative *mo*. The word *moe* for *more* is common in Shakespeare. *Former* is a Comparative formed from the old Superlative *forma*.

(b) DOUBLE SUPERLATIVES.

For-most, *in-most*, *out-most* retain traces of both suffixes; that is to say, they are compounded of both *-ma* and *-ost*. *Former*, as stated before, is a Superlative *plus* the Comparative ending.

The words *innermost*, *outermost*, *uttermost*. It has been frequently stated that in *inn-er-m-ost*, *out-er-m-ost*, *utt-er-m-ost*, the Double Superlative is formed from a Comparative. It is now thought that the *r* is a phonetic insertion, and not the Comparative suffix. This is made probable by the existence of the forms *innemest* and *ytemest*.

How Adjectives are irregularly compared.

The 'irregularity' may be thus summarized. Adjectives are compared irregularly—

- (a) By change of vowel, as in old (*cald*), elder (*ieldra*), eldest (*ieldest*).

- 1) By contraction, as in late, latter, last (for *latest*).
- 2) By taking one degree from one root and another from another, as in good (*god*), better (*betera*), best (*betst*).
- 3) By forming the Comparative and Superlative from Adverbs or Prepositions, as out (*ut*), outer (*yterra*), outermost (*ytemest*).
- 4) The origin of the Comparative, and its force, in a few words of irregular form, having been forgotten, the word has been inflected a second time; as *mo*, *more*; *near*, *nearer*. Both *mo* and *near* are Comparatives. So is *bet*.

The Adjectives that are irregularly compared.

1. **Better, best.** *Best* is a contraction of *bet-st* or *bet-est*. It would appear, therefore, as if *bet*, *better*, *bestest* would be the form of this Adjective if regularly compared. But *bet* was itself a Comparative, and meant 'better,' being formed from a root *bot*. *Better*, therefore, is a Comparative of a Comparative.
2. **Worse, worst.** According to one explanation, *worse* comes from a root *weor* = bad (*worry?*), the suffix *-se* is another form of the Comparative ending *-er*, and *worst* is shortened from *worrest*.
A more satisfactory theory traces these words back to a root *wars* (assimilated to *warr*), which occurs in Latin *terre*, 'to sweep, drive, or toss about.' The *s*, then, is part of the root. *Worse* really does duty for *wors-er* (which was in actual use in the 16th century), and *wors-t* is short for *wors-est*. The Verb *worst*, to defeat, is not formed from the Superlative, but from *worse*, with the excrescent *t*. Compare *amongst*, *whilst*.
3. **Farther, farthest.** How did these words get the *th*? It was inserted by false analogy, i.e. it crept in through a confusion with *further* and *furthest*, the Comp. and Sup. of the word *forth*.
4. **First** (*fyrst*) is the Superlative of *fore* (compare '*fore leg*'), formed by adding *-st*, with vowel-change. The old Superlative was *forma*, which appears in *former* and *foremost*.

5. **Former and foremost.** *Former* is a corruption of the old word *forma*, the Superlative of *fore*, which is 'first.' Here a Superlative Adjective has been misused for a Comparative, and a Superlative ending tacked on to it. *Foremost*, therefore, is a Double Superlative.
6. **Further and furthest** have been stated to be the Comparative and Superlative of *forth* (Adv.). Here *far* is quite natural, unlike the *th* of *farther* and *farthest* (from *far*). *Farther* refers to the more distant of (stationary) objects. *Further* to the more advanced of two objects in motion.
7. **Later and latter, latest and last.** *Late* has two Comparatives and two Superlatives. *Later* and *latest* refer to time; *latter* and *last* refer, though not exclusively, to position in a series.
8. **Little, less, least.** *Little* (*lytel*) is a diminutive of *lil*. *Less* and *least* are from a root *lus*, meaning 'inferior'.
9. **Much, more, most.** *Much* is the modern form of the A.S. *micel* = great, softened into *michel* or *muchel*. *More* and *most* (A.S. *mar*, *mæst*) are from an old Aryan root *mah*. *Much* once meant large, great, but the sense of *magnus* was gradually superseded by that of *multus*. In Early English (and Shakespeare) *more* is found for *much* when referring to number. *More* is derived from *maior*, which was the Comparative form of the Adverb, as *maius* was of the Adjective.
10. **In near, nearer, nearest**, we start by taking the Comparative of another word for the Positive. The root *near* Positive *near* is really the Comparative of the A.S. *neah* = nigh. The three degrees should properly be *near*, *next*, *nextest*. It follows, then, that *nearer* is a Double Comparative. The Comparative *near* is found for the first time once in Shakespeare, as in—

*The *near* in blood, the nearer bloody.'—*Macbeth*.

Next is a contraction of *nextest*. In Chaucer *next* for *highest*.
11. **Old, older and elder, oldest and eldest.** *Elder* and *eldest* exhibit vowel change as well as inflection. *Older* is the only remaining instance of an Adjective in

Comparison is accompanied by a change of the root-vowel. *Older* is an ordinary Adjective of the Comparative degree. *Elder* denotes not so much greater age as the relation of *precedence*, which is a usual consequence of being older.

12. **Rather** is now an Adverb. It was once an Adjective. Milton speaks of 'the *rathe* primrose.' Tennyson reproduces it in 'The men of *rathe* and riper years.'
13. **After** only occurs as an Adjective in a few expressions like *after-growth*, *after-math*. The word should be divided *af-ter*, not *after*. *After* is from *of*, with the addition of a Comparative suffix.

Not all Adjectives admit of comparison.

Certain Adjectives from their nature cannot be compared, as a *lunar* rainbow, the *morning* star, a *monthly* holiday.

It would be clearly impossible for a lunar rainbow to be more lunar, or for one monthly holiday to be more monthly than another. Again, a man is either English or else he is not English, and it is impossible for a figure to be more or less triangular. So that all these Adjectives, as long as they are used in their strict literal sense, are incapable of comparison.

Adjectives that do not admit of comparison may be classified as follows:—

1. All Demonstratives.
2. All Numerals.
3. Some Quantitatives, as *enough*, *whole*.
4. Adjectives denoting material, as *silken*, *flaxen*, etc.
5. Nouns used as Adjectives, as the *church* door.
6. Adjectives denoting situation, as the *submarine* telegraph.
7. Adjectives derived from Proper Nouns, as 'the *Papal* edict,' 'the *English* race.'
8. Adjectives denoting definite shape, as *circular*, *rectangular*.
9. Many Participial Adjectives, as 'the *condemned* criminal,' 'the *sleeping* child.'
10. Adjectives denoting equality, identity, or extremity of degree, as '*equal* diligence,' '*same* man,' '*everlasting*, *extinct*, *etern*, *eternum*.'

Nouns used as Adjectives.—Sometimes a noun is converted into an Adjective by mere juxtaposition with another Noun, and without any inflection or affix, as—

A <i>gold</i> watch.	A <i>copper</i> kettle.
A <i>silver</i> spoon.	A <i>hospital</i> surgeon.
An <i>iron</i> ship.	A <i>church</i> mouse.

Participles used as Adjectives may be termed **Participial Adjectives**, *e.g.*—

A *loving* child, a *singing* bird, a *reading* man.

In many cases they may be compared, *e.g.* 'A *most* lovely companion.'

Comparatives without 'than'—

Certain Adjectives, though they have the Comparative form, do not admit of being followed by *than*. These are—

- (a) Certain Latin Adjectives which have been adopted in their Comparative form, such as *junior*, *senior* (which are followed by *to*), *major*, *minor*, *interior*, *exterior*.
- (b) The English Adjectives *inner*, *outer*, *hinder*, *latter*, etc.

An imperfect degree of a quality is expressed by us either the termination *ish* (in A.S. *-isc*), or the auxiliary Adverb *rather*, *e.g.*—

' <i>whitish</i> '	} both mean 'inclined to whiteness.'
and	
' <i>rather white</i> '	
	This is sometimes called the
	Sub-Positive Degree.

A degree of a quality more than ordinary, expressed with relation to another thing or the rest of a class, may be called the Comparative Absolute; and in like manner, a degree of quality the utmost conceivable may be called the Superlative Absolute. (Compare Latin usage, where *melior* may mean 'too good,' and *optimus* may mean 'very good' or 'excellent'. These are sometimes expressed by the help of Adverbs, as—

Somewhat long; *too* long; *very* long; a *most* beautiful woman; *Most* mighty Cæsar!

It is perhaps worthy of remark that the Superlative may sometimes be expressed by a mode borrowed from the Hebrew, 'King of kings,' 'Lord of lords,' 'Book of books.' Here a comparison is expressed without the use of an Adjective. This construction was not unknown even in the earliest English, e.g.—

'God is *ealra cyninga cyning*, and *ealra hlaforða hlaforð*.'

'God is King of all kings, and Lord of all lords.'

What Adjectives admit of Inflection for the Comparative ?

Rules intended to restrict the use of *-er* and *-est* are given in many English grammars, but are not generally obeyed. Some of the more concise of these rules allow the use of suffixes with (1) monosyllables, (2) dissyllables ending with *-le* or *-y*, preceded by a consonant. It is generally assumed that the use of the inflection is inadmissible after the endings *-ain*, *-al*, *-ate*, *-ed*, *-ent*, *-ing*, *-id*, *-ous*, and that words with these endings should be compared with *more* and *most*. But the so-called rule is frequently set aside.

Our older writers never scrupled to affix *-er* and *-est* to words of any length: hence *virtuousest* (Milton), *honourablest* (Lucan), etc. Carlyle follows the same practice.

Other Observations on the Adjectives.

Vowel-change (*Umlaut*) is to be found in the comparison of the Anglo-Saxon Adjectives, e.g.—

eald (<i>old</i>)	yldra	yldesta
geong (<i>young</i>)	gyngra	gyngesta
lang (<i>long</i>)	lengra	lengsta

When coupled with a Noun, an Adjective of the Comparative degree belonged to the weak declension. Thus the Comparative of *heard* (*hard*) was—

heard- <i>era</i>	heard- <i>ere</i>	heard- <i>ere</i>
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But the Superlative might take either the strong or the weak declension.

A trace of the weak declension remains in the *Ad-
olden*.

We have no instance of the case-ending of an Adjective than Shakespeare, who employs the Gen. plur. in *aiden-to* dearest of all.

For *highest*, Chaucer writes *hest*. The *gh* in *night* sounded. Hence *nigh-st*, *nixt*, *next*.

In Chaucer, the Comparative generally ends in *-re*, as *her-re*, *fer-re*, etc.

Preposition.

As the Preposition belongs both to the Noun and group, we defer its consideration to a later period.

IV.

VERBS.

QUESTIONS ON THE VERB.

[IN PROMISCUOUS ORDER.]

1. What is the use of the Verb, and why is it the most important word in the sentence?
2. Explain the distinction between Finite Verb and Infinitive.
3. What parts of the Verb express, respectively—(1) alone; (2) Action and Time; (3) Action, Time, Assertion?
4. To what other part of speech is the Infinitive of an equivalent, and why?
5. Distinguish between Strong and Weak Verbs. Is it to speak of Verbs as 'Regular and Irregular'?
6. Give the Past Tense and Past Participle of drink, break, see, shake, ride, shoot, throw, fall, beat.

Why are Auxiliary Verbs so called? Which of these are Principal Verbs as well as Auxiliaries?

Give examples of Impersonal Verbs.

What is a Participle?

Distinguish between Simple and Compound Participles.

Classify the Participles of—

(a) A Transitive Verb, like 'I heal.'

(b) An Intransitive Verb, like 'I sit.'

Classify the Participles and Verbal Nouns in the following:—

(a) Forty and six years was this temple in building.

(b) 'Finis,' an error or a lie, my friend. Of writing foolish books there is no end.

(c) I saw him reading a newspaper.

Write out in tabular form the definitions of all the Moods. Which of the Moods, as frequently given, is now considered superfluous? And why?

What is the characteristic feature of the Subjunctive Mood?

State the origin and function of the Gerund in English.

Which use of the English Verbs resembles the Latin Gerund?

What Verbs are destitute of the s in the Third Person singular of the Present Tense? Give the reason of this.

Give the Latin, German, and Anglo-Saxon endings which correspond to the English -ing.

What is the origin of the termination (-ed) of the Past Tense of Verbs of the 'Weak' conjugation?

Take any Verb of which the Past Tense and Past Participle are alike, and show the difference by their use in a sentence.

What Verbs only have a Passive Voice?

Write down the Second Person singular, Present and Past Tense, of all the Auxiliary Verbs. What is meant by the term Auxiliary?

How did Anglo-Saxon Verbs form their Passive Voice?

Give two examples of each of the following forms of the Present Tense:—(1) Indefinite, (2) Emphatic, (3) Interrogative (with an Auxiliary), (4) Negative (with an Auxiliary).

Show how much inflection a Verb can have in English, using the Verbs strike and wait as examples.

25. Explain fully the terms *Transitive, Intransitive, Imperfect Infinitive, Tense, Person*.
26. How many original Tenses has English? How are they supplied?
27. Write sentences to show that the Infinitive can be used as a Verb, a Subject, a Complement, and an Object.
28. Write sentences showing that both Present and Past Participles can be used as Verbs and also as Adjectives.
29. Alter the following Verbs from the Subjunctive into Indicative Mood:—

If love be blind, love cannot hit the mark.

If thou do ill, the joy fades, not the pains.

I'll catch it ere it come to ground.

If he appeal from their judgment, let the appeal be brought.

He asked if it were so.

If thou doubt, the beasts will tear thee piecemeal.

If thou wert Jason, I were Jove to-day.

30. Write six sentences showing the right use of *shall* and *will*.
31. Write sentences to illustrate the use of *do* in Interrogative and Negative sentences.
32. Write six sentences, three of which shall contain a Participle used Transactively, and the others a Participle used as an Adjective.
33. Make lists of the following Infinitives, according as they are used Transactively, or as Subjects, or as Objects, or as Complements:—

To live is to love.

To make a third she joined the other two.

The hare was obliged to run round it.

Nor had he where to rest his head.

It is sweet and noble to die for one's country.

To deny our superiority is foolish.

And there he loved to watch.

To stand up very long is very tiring.

In peace he was more ready to obey than to command.

He desired to be feared rather than loved.

One seeks in vain to fly, the other seeks as vainly to pursue.

To fight was less dangerous than to fly.

THE VERB.

Definition—

A **VERB** (Latin, *verbum* = a word) is that part of speech by means of which the mind expresses its judgments, and the will its wishes. As its name denotes, it is *the word*, the vital constituent of the sentence.

Other Definitions.

1. A Verb is a word by means of which *we make assertions*. This definition is faulty, as it does not include the Imperative Mood, which does not express judgments, but commands or entreats.

2. A Verb is a word that *denotes being or doing*.

This definition is defective, for there are many Verbs that denote neither *being* nor *doing*, but are declaratory, as 'He *appears* unhappy,' 'England *became* wealthy.'

The Verb *to be*, too, does not always denote *being*, as 'The man *is* white.' It is here simply declaratory and connective.

Note.—'God *is*, and *is* a rewarder' (Heb. xi. 6). The first *is* denotes *being*, the second *is*, is declaratory and connective. Observe the Greek, where two different verbs are employed, 'θεος *εστι*, και μισθαποδοτης *γινεται*.'

3. A Verb is a word that, when coupled with a Noun or Pronoun, *can tell, assert or declare something*.

The student, by attention to our preceding remarks, will easily perceive some of the many points wherein this definition is defective.

What is the Essence of the Verb?

Aristotle thought that *Time* was the essence, and defined a Verb as a word that included the expression of Time. See *German*, Zeit-wort = Time-word.

Others think *Action* to be the real characteristic. See *German*, That-wort = Deed-word. The truth seems to be that a Verb is the utterer of the judgments of the mind, and of the wishes of the will.

Verbal forms, therefore, are modes of **psychologic expression**; and from them we may deduce numerous valuable inferences respecting the mental characteristics of the nation employing them.

From the Greek Verb alone, we learn much concerning the subtilty of Greek thought.

It may be objected that our definition does not cover the Infinitive Mood and the Participles; but **it may be replied** that these are not true or pure Verbs, that the former is a Noun, and the latter are Adjectives.

Verbs are used to express—(1) what a thing *does*, as 'The sun *shines*;' 'The horse *neighs*;' (2) what *is done* to a thing, 'The horse *is sold*;' (3) what *is commanded or desired*, 'Come here,' 'Spare me.' Certain Verbs are also used, in conjunction with a Noun or Adjective, to express what (4) a thing *is, becomes, or seems* to be, as 'The sky *is* bright,' 'The weather *seems* unsettled.'

A more abstract statement of the function of the Verb is that it serves to connect the notion of some quality, attribute, or fact with our notion of the person or thing that is spoken about. An Adjective assumes the connection as already existing. Thus if we say, 'A black coat,' the connection between the attribute and the object of thought is presupposed. When we say 'The coat *is* black,' the Verb *is* effects the union of the two notions.

To understand the Verb thoroughly, we must view it as expressing—

- (1) In the Infinite, ACTION, as in 'walk,' 'to walk.'
- (2) In the Participle, ACTION and TIME, as in 'walking.'
- (3) In any Finite form, ACTION, TIME, and an ASSERTION, as in 'I walk,' 'He walks.'

CLASSIFICATION OF VERBS.

Verbs may be divided into—

1. **Transitive and Intransitive (or Neuter).**
2. **Strong and Weak.**
3. **Auxiliary and Principal.**

There are also two other classes—

Effective Verbs, a term used in distinction to Verbs that have their forms complete.

Impersonal Verbs, a term which implies that other Verbs are inflected to express Person.

The Verb *to be* is sometimes called *Abstract* or *Substantive*, the remaining Verbs *Concrete*.

Transitive and Intransitive Verbs.

Definition.—When the action or feeling denoted by the Verb *passes over to*, or is directed towards some object, the Verb is termed **Transitive** (from Lat. *transire*, to cross over), as 'John *keeps* a horse,' 'He *assists* his brother.' This *Object* represents the same thing as the *Subject*, and is then termed *Reflective*, as 'John hurt *himself*.' When the action or feeling affects the subject only, and is not directed towards an object, the Verb is termed **Intransitive**, as 'The boy *sings*,' 'The nation *rejoices*.'

Why does the Verb monopolize the dignity of being "the" word? Is there in it which gives it the right to do so? It is, because the Verb is the animating power, the vital principle of every sentence, and without which, understood or uttered, no sentence can exist.—Abb. Gram.

Definite and Indefinite Verbs.

Intransitive Verbs, as requiring no Object, may be termed as *Definite*, whilst **Transitives** are *Indefinite* until their Objects are expressed.

Compare 'He *sleeps*' (Intransitive) with 'He *makes*' (Transitive).

As we have before said, the **Object** is really an **Verb of Completion or Limitation**.

The most Definite Verbs are the Impersonals (or Unipersonals), such as are used to describe natural phenomena, as, 'It rains.' Here no Object is required, and the Subject cannot be named.

Use of the terms SUBJECT and OBJECT.

Much confusion, especially in 'Classical Grammars,' has resulted from the careless use of these terms. See Accusative Case and Infinitive Mood, e.g. 'quam Gallos obtinere dictum est.' The **Accusative** *Gallos* is sometimes called the **Subject** of the Infinitive 'obtinere.' After this use, the student is puzzled by the statements (1) 'That the Subject of the Verb is always in the Nominative Case,' and (2) 'That an Infinitive cannot have a Subject.' The explanation is that there is an ambiguity in the terms Subject and Object.

John (Subject) broke *the window* (Object).

Here *John* is both the Real and Grammatical Subject, and *window* is both the Real and Grammatical Object.

The *window* (Subject) was broken by *John* (Objective Case).

Here *window* is the Grammatical Subject, but the Real Object, and *John* is grammatically in the Objective Case, although it is the Real Subject.

The same word, with a difference of meaning, is sometimes used Transitive and sometimes Intransitively.

The following are examples of Verbs, commonly Intransitive, used Transitive:—

INTRANSITIVE.	TRANSITIVE.
Breathe, . I breathe.	Don't breathe a word.
Fly, . . 'Swiftly, swiftly flew the ship' (<i>Ancient Mariners</i>).	He flies pigeons.
Sail, . . 'She sailed softly' (<i>Id.</i>).	'That sailed the wintry sea' (<i>Longfellow</i>).
Speak, . The child speaks.	Mr. Smith speaks French.
Stand, . He stands.	Here we stood the lamp.
Swim, . He swam beautifully.	'He swam the Fok river' (<i>Lockman</i>).

Note.—There is a real difference of meaning in the two usages.

(a) The Verb becomes *Causative*, as 'He flies pigeons' = 'He made the pigeons fly.'

(b) The Verb really represents another Verb, as 'Don't breathe a word' = 'Don't utter a word even softly.'

In addition to the Causative use, *without change of form*, we have a few **Causative Forms**, as—

Drench is the causative of *Drink*.

Drive " " *Drift*.

Fell " " *Fall*.

Hang " " *Hing*.*

Lay " " *Lie*.

Raise " " *Rise*.

Set " " *Sit*.

Wind " " *Wend*.

Cf. *weet* (O.E.) = to learn, from *wetan* = to know.

The following are examples of **Transitive Verbs**, apparently used **Intransitively**.

(a) This is explained by saying that there is an ellipsis of the Reflective Object after the Verb. So that when we say, 'I cannot refrain,' we mean, 'I cannot refrain *myself*.'

Other such Verbs are—*extend*, *intrude*, *keep*, *melt*, *move*, *open*, *protrude*, *reform*, *remove*, *rest*, *shut*, *swing*.

(b) Some Transitive Verbs can be used Absolutely or Indefinitely, as 'I *teach*,' 'I *buy* and I *sell*.'

Intransitive Verbs apparently Transitive.

(a) 'I have *fought* a good *fight*.'—2 Tim. iv. 7.

'They have *slept* their *sleep*.'—Ps. lxxvi. 5.

'The ploughman homeward *plods* his weary *way*.'—Gray's *Elegy*.

'The gutters *ran* *blood*.'—Caesar.

It is to be noted that in the first three examples the Verb and its Object are manifestly akin. In the fourth, if we remember that *ran* = flowed, and that blood is a *fluid*, we shall come to the same conclusion. The Objects are said to be *Cognate* to the Verb. The Verb remains Intransitive, and the Cognate Object is Adverbial. 'I have fought a good *fight*' =

* See *Hinge*.

'I have fought *well*.' The Cognate Object furnishes a link between Transitives and Intransitives.

'He wrote a book.' *Book* may be regarded either as an ordinary or Cognate Objective. Similarly the sentence 'He breathed *air*' may be viewed.

- (b) I *lived* twenty years.
 They *walked* five miles.
 It *weighs* three pounds.

In the two first examples *years* and *miles* are not the Objects of *lived* and *walked*, but are Objectives of Duration and Measure. *Pounds* is a similar Objective, but the instances show the connection between Cognate Objectives and Objectives of Weight, Measurement, etc.

Some Verbs may be used indifferently as Transitive or Intransitive.

Most of these are Verbs of Sense.

They <i>are tasting</i> the apples.	The apples <i>taste</i> sweet.
You <i>can smell</i> the viands.	The viands <i>smell</i> inviting.
We <i>will sound</i> the trumpet.	The trumpet <i>sounds</i> low.
I <i>succeeded</i> your father.	I <i>succeeded</i> in all things.
The mountain <i>slipped</i> .	I <i>slipped</i> the letter into the box.

Certain other Verbs combine a sort of Passive with an Active form:—

The paper *burns*.
 The table *moves*.
 The cakes *eat* short.
 The pendulum *vibrates*.

This use has been denominated the *Middle Voice*, but the term is unfortunate, it being applied to the Greek Verb of a different purpose. Otherwise it is fairly well chosen.

See also 'House *to let*' = 'House *to be let*.'

'Twas forged by lab'ring Genii wise,
 Through Christian helm *to thrust*' = *to be thrust*.

To thrust may also be regarded as the Gerundial Infinitive.

Intransitive Verbs, when followed by a Preposition, are said to 'acquire a Transitive force.' It is more accurate to say, that the Verb and Preposition, when taken together, form one phrase, which is equivalent to a Transitive Verb. Such verbal phrases may generally be used in the Passive Voice:—

ACTIVE.	PASSIVE.
He <i>laughed</i> at me.	I <i>was laughed</i> at.
He <i>looked</i> at the picture.	The picture <i>was looked</i> at.
He <i>spoke</i> to me.	I <i>was spoken</i> to.

Is the Preposition, in these instances, to be parsed as Preposition, Adverb, or separable prefix? When taken by itself, it is properly parsed as an Adverb. Some writers have wished to join the Verb and Preposition by a hyphen.

The true rule appears to be that the Adverb should be accounted inseparable, and should be attached to the Verb by a hyphen, when it so materially modifies the Verb as totally to alter its meaning.

E.g. He 'got-up,' 'He looked at me,' 'He laughed-at me.' The third instance seems intermediate between the two former.

Some Intransitive Verbs take a Complement after them, the Verb and its Complement together forming a verbal phrase with a Transitive force, as—

He laughed me to scorn.
The muse sang the child to sleep.
You have played me false.

Intransitive Verbs compounded with Prepositions are often rendered Transitive.

Compare <i>come</i> and <i>overcome</i> .	Compare <i>run</i> and <i>outrun</i> .
" <i>lie</i> and <i>overlie</i> (over-sleep).	" <i>speak</i> and <i>bespeak</i> .
" <i>mean</i> and <i>bemoan</i> .	" <i>weep</i> and <i>beweep</i> .

INFLECTION OF VERBS.

Definition.—Verbs are inflected for Voice, Mood, Tense, Number, and Person.

Definition of Voice.

Voice is that compound form taken by Transitive Verbs in order to indicate whether the judgment expressed (see Definition of Verb) is respecting the real Subject or real Object.

In English, Transitive Verbs possess *two* Voices, the **Active** and the **Passive**. As we have previously shown, an attempt has been made to introduce a third or intermediate Voice, called the **Middle**. This is, however, rejected by the best grammarians.

Greek Verbs have three, and Latin Verbs two Voices.

When the Grammatical Subject is the *Doer*, the Verb is in the Active Voice. When the Grammatical Subject is really the Object, the Verb is in the Passive Voice. The so-called Middle Voice is simply the Active form used with the real Object for its Grammatical Subject.

ACTIVE.	SO-CALLED MIDDLE.	PASSIVE.
I <i>burn</i> this paper.	The paper <i>burns</i> .	The paper is (<i>being</i>) <i>burned</i> by me.
They <i>will move</i> the table.	The table <i>will move</i> .	The table <i>will be moved</i> by them.
He <i>rolled</i> the wheel.	The wheel <i>rolls</i> .	The wheel <i>was rolled</i> by him.

Note also, 'The paper is *a-burning*,' where *a=on*, and burning is a Gerund. 'By faith Jacob, when he *was a-dying*' (Heb. xi. 21).

Formation of the Passive Voice.

In some languages (*e.g.* Greek and Latin) the Passive Voice is formed by inflection.

In English, all the Passive forms are compounded of some part of the Verb **to be** and the perfect participle of the Verb.

Notice also the old phrase, 'The house is *a-building*' (*a-building* = *on building*). This is a roundabout way of expressing the same thing as the Passive Voice.

Passive Voice is more Indefinite than the Active, such as the Real Subject need not be expressed. Thus, we wish to describe an action without mentioning the doer, we can employ the Passive Voice, as 'The window has been broken.'

The same result is attained by using with the Active Voice an Indefinite Pronoun, as '*Somebody* has done this,' '*One* does this now.'

1. That the Passive Voice has grown out of Reflective Verbs.

2. The peculiar result when a sentence in the Active Voice, having a Reflective for Object, is converted, e.g. 'John injured himself' (Active), 'John was injured by himself' (Passive).

3. Some Active Verbs have other correlative Verbs, which nearly correspond with their Passives. Thus, *to learn* is almost the Passive of *to teach*, *to receive* of *to give*. (Active) 'I taught Jane sewing,' (Passive) 'Jane was taught sewing by me,' (Passive) 'Sewing was taught Jane by me,' (Quasi-Passive) 'Jane learned sewing from me,' (Quasi-Passive) 'Sewing was learned by Jane from me,' (Active) 'They gave me sixpence,' (Passive) 'I was given sixpence by them,' (Passive) 'Sixpence was given me by them,' (Quasi-Passive) 'I received sixpence from them,' (Quasi-Passive) 'Sixpence was received by me from them.'

4. Whether an Objective is Adverbial can be tested by attempting to make it the Grammatical Subject of a Passive Voice, e.g. 'He supported his father *two years*' (Adverbial Objective of Duration). It would be nonsense to say, 'Two years were supported,' etc.

Care must be taken not to confound the Past Tenses of certain Intransitive Verbs with Transitive Verbs in the Passive Voice.

Many of the former have their perfect tenses formed by

means of the Verb *be*, as 'I *am* come,' 'he *is* arrived,' 'Babylon *is* fallen.' The sign of the Passive Voice is therefore not a form of the Verb *be*, but the Passive Participle that follows it.

The young student is also sometimes puzzled by the Progressive Forms '*It is burning*' = 'It burns,' 'He *was loving*' = 'He loved,' but if he will remember that it is the Past (or Perfect) Participle, and not the Present, which is combined with the Verb *to be* to form the Passive, this difficulty will vanish.

Conversion of an Active into a Passive Construction.

In a sentence where the Verb has only one object, as—

- (1) I buy a house. He sees me.

Rule.—Construct a new sentence in which the object appears as the subject, and the subject has been converted into the object, thus—

A house is bought by me. I am seen by him.

- (2) In a sentence where there are two objects (one direct and the other indirect), as—

I forgive him his fault.

Rule.—Make either of the two objects the subject of the Passive Verb; while the other remains as before in the Objective Case, thus—

- (a) His fault is forgiven him* by me.
(b) He is forgiven his fault† by me.

Diagram showing mode of Conversion into Passive Voice.

<i>Real Subject.</i>	<i>Active Voice.</i>	<i>Real Object.</i>
Grammatical Subject in Nom. Case,	Verb pivot, Active Form.	Objective Case governed by Verb.

* *Him* is now, as before, the Indirect Object or Dative.

† *Fault* is now the Adverbial Object.

Suppose the sentence to make a half-revolution upon the verb pivot.

<i>Passive Voice.</i>		
<i>Real Object.</i>	⊙	<i>Real Subject.</i>
Grammatical Subject Nom. Case.	Verb pivot, Passive Form.	Objective Case governed by Preposition.

MOOD.

Definition.—**Mood** is that *mode* or *manner* of using the verb, denoted by inflection, which expresses either the kind of judgment arrived at by the mind or the attitude of the will.

Another Definition.—**Moods** (that is *modes*) are certain variations of form in Verbs by means of which we can show the mode or manner in which the attribute or fact indicated by the Verb is connected in thought with the thing that is spoken of.

In English we recognise Four Moods, the **Indicative**, **Imperative**, **Subjunctive**, and **Infinitive**.

All scientific definitions of Mood must necessarily exclude the Infinitive Mood, which is only one by convention. In fact, the term 'Infinitive Mood' is as much a contradiction in terms as 'Nominative Case' (*Casus Rectus*), or 'Neuter Gender.'

Both our Definitions do not recognise the formation of Moods by means of Auxiliaries, otherwise we might have a Mood, the *Optative*, as '*May I be happy.*'

Mood is derived from Latin, *modus* = *manner*; *Indicative* from *indicare* = *to point out*; *Imperative* from *imperare* = *to command*; *Subjunctive* from *subjungere* = *to join to* (subordinately); *Infinitive* from *infinitus* = *unbounded*; *Potential* from *potens* = *powerful*; *Optative* from *optatus* = *wished*.

THE INDICATIVE MOOD.

Definition.—The **Indicative Mood** comprises those forms of the Verb by which the mind can express, independently of any other circumstances, a simple judgment, as 'He *runs* away,' 'I *shall die*.'

- (1) **Interrogative Forms** only differ from ordinary Indicatives in requesting that the assertion or the mental judgment be corroborated, or denied, etc.

Questions may be asked in *three* ways—

- (a) By the employment of the Verb *do*, as, 'Do you like him?' 'Did he go?'
The student must not, however, consider that 'do like' is part of the Verb *like*.
- (b) By placing the Verb before its Subject, as, 'Have I won?' 'What *went* ye out for to see?'
- (c) By the ordinary Indicative, as, 'You hate me? eh!'

- (2) Some Grammarians say 'the Indicative may be used even in conditional statements, if the condition be considered as really existent, as, 'If he *is* honest, as I am sure he is, he will get on.'

Is not this, however, a contradiction in terms? 'Conditional' thus technically used with *if* implies doubt, and 'really existent' implies *certainly*.

The above sentence nearly equals 'As he is honest,' etc. 'As I am sure he is' has only been inserted to patch up the *certainly* in opposition to 'If.'

'If he *is* honest, he will get on,' may be described as Indicative used as Subjunctive, according to modern tendency (See Dr. Latham's remarks, *infra*.)

In the sentence, 'If he *be* honest (and about that I have no doubts), he will pay,' the bracketed words are either Pleonastic or express the Emphasis of Repetition.

THE IMPERATIVE MOOD.

Definition.—The **Imperative Mood** is that form of the Verb which is used to express the determination of the will to commands or requests, entreaties or exhortations: ‘*Come* father, Hubert,’ ‘*Honour* thy father and thy mother.’

How many ‘Persons’ has the Imperative?

A direct command must of course be addressed to the person who is to obey it. Hence, a strictly Imperative Mood can be used only in the second person.

When we express our will in connection with the first or third person, we either employ the Subjunctive Mood, as—

Now *pray* we for our country.
Hallowed *be* Thy name.

(Compare Latin and Greek usage), or we make use of the Imperative *let*, followed by a Verb in the Infinitive, as—

Let us pray.
Let him be heard.

These are not Imperative forms of *pray* and *hear*, but periphrastic (i.e. roundabout) expressions doing duty for them.

THE SUBJUNCTIVE MOOD.

Definition.—The **Subjunctive Mood** comprises those forms of the Verb which express mental judgments as being conditional, hypothetical, or contingent, as, ‘*If* it were not so, I would have told you’ (John xiv. 2).

Another Definition.—The Subjunctive Mood is used to express a supposition that is treated as a mere conception of the mind, whereas the Indicative is used to express a supposition that is treated as an actual fact, as—

If it were not so (which may be imagined, but must not be assumed as a fact) I would have told you (Subjunctive).

As it is so (which is a fact) I have told you (Indicative).

The **Subjunctive Mood** is commonly introduced by certain Conjunctions, viz. *if, lest, except, though, unless*, etc. It is frequently supposed that whenever the Verb is preceded by one of these Conjunctions, its mood is the Subjunctive. This, however, is not the case.

The Subjunctive Mood is used after the said Conjunctions (not always, but) in dependent clauses denoting that something is thought of as a possible or probable contingency. In other words, there can be no Subjunctive unless the clause contains an element of supposition, doubt, or uncertainty. It does in the following :—

The sentence is that the prisoner *be* hanged.
I would that it *were* possible.
Beware lest sin *surprise* thee.
When I ask her if she *love* me.
If he *were* here he would think differently.

As the Subjunctive Mood is frequently a difficulty to students we may here insert a rule given by Dr. Latham for determining the cases in which the Subjunctive should be employed. He says :—

'Insert immediately after the Conjunction one of the two following phrases :—(1) *As is the case* ; (2) *As may or may not be the case*. By ascertaining which of these two supplements expresses the meaning of the speaker, we ascertain the mood of the Verb which follows. When the first formula is the one required, there is no element of doubt, and the Verb should be in the Indicative Mood. *If (as is the case) he is gone, I must follow him*. When the second formula is the one required, there is an element of doubt, and the Verb should be in the Subjunctive Mood. *If (as may or may not be the case) he is gone, I must follow him*.'—*Hist. of Eng. Lang.* p. 646.

The Subjunctive Mood may generally be known by its want of the terminations that denote Person, as in—If he *go* ; if she *love* ; though trouble *come* ; though he *slay* me ; till civil-suit *appear*.

The **only true Subjunctive** in English is in the conjugation of the Verb *to be*, viz. the forms *were* and *wert* as distinct from the *was* and *weast* of the Indicative.

The tendency of Modern English seems to be to get rid of the Subjunctive.

Thus we should be more likely to say, 'If he *calls*, tell him that I have gone out,' than 'If he *call*,' etc.; and 'Whether it *is* so or not, I cannot say,' than 'Whether it *be* so,' etc.' Our conditional sentences in common talk are now generally expressed in the Indicative. In the Authorized Version of the Bible there appears to be a decided bias on the part of the translators in favour of the use of the Subjunctive.

Other uses of the Subjunctive Mood.

1. As Imperative—

'Who's first in worth, the same *be* first in place.'—*Ben Jonson*.

2. As a substitute for the Infinitive of Purpose—

'May it please you, Madam,
That he *bid* Helen come.'—*All's Well that Ends Well*.

THE SO-CALLED POTENTIAL MOOD.

This name is given by some Grammarians to certain combinations of the Auxiliary Verbs, *may, might, can, could*, etc., with a Verb in the Infinitive Mood. The expression, however, is inaccurate. By Mood is meant an *alteration of form* to express an altered relation in an assertion, and of these there are only four, viz. the Indicative, Imperative, Subjunctive, and Infinitive. It would be equally allowable to speak of the English Verb as having an Optative Mood, because the Subjunctive is sometimes used to express a wish, as in 'Far *be* it from thee,' 'There *be* a cot beside the hill.'—See Latin, *facere non possum* = 'I can't do.'

THE INFINITIVE MOOD.

Definition.—The **Infinitive Mood** is that form of the Verb which expresses, without limitation by Person, Number (or

Mood), *being* or *doing*, as '*To do* is better than *to say*.' If *to do* and *to say* are equivalent to *doing* and *saying*.

The Infinitive is really a Noun, and is the *name* of a Verb, but it may also, in accordance with Anglo-Saxon, and other developed inflected languages, be used adverbially and adjectively, as, '*This is fit to eat*' (Adverbial), '*He is a man to be feared*' (Adjectival).

In Anglo-Saxon the Infinitive was declined like a Noun. It ended in *-an* or *-en* in the Nominative and Accusative Cases, and in *-anne* or *-enne* in the Dative Case. In the Dative Case it was preceded by the Preposition *to*, e.g.—

Nom. writan, to write; *habban*, to have.

Dat. to writanne, to write; *habbenne*, to have.

Acc. writan, to write; *habban*, to have.

There were thus two forms of the Infinitive, viz.—

- (1) The Noun Infinitive, *writan habban*.
- (2) The Gerundial or Dative, *to writanne habbenne*.

In later English these two Infinitives became confused with each other. The result is that the *to* of the Gerundial has also been prefixed to the Simple Infinitive, while the Gerundial Infinitive has become inflectionless. Hence we have now only one form, viz. *to eat, to write*, to express both uses, as—

- (1) I like *to write* (i.e. I like *writing*—Simple Infinitive).
- (2) I came *to write* (i.e. I came *for writing*—Gerundial Infinitive).

This is put so clearly by one of our best writers on English Grammar, that we insert the passage in its entirety. It throws light upon what has often proved a difficulty to students.

'In Anglo-Saxon, the Infinitive Mood ended in *-an*, and was used as such, had no *to* before it. A Verb in the Infinitive might be the subject or object of another Verb, or even come after an Adjective, such as *worthy, ready*, etc. The Infinitive was, however, treated as a declinable Abstract Noun, and its Dative form (called the *Gerund*), ending in *-anne* or *-enne*, was preceded by the Preposition *to*, was used to denote purpose. Thus in "*He that hath ears to hear*," *to hear* = *to heyrnan*.

"The sower went forth to sow," *to sow* = *to sownne*. This Gerundial Infinitive passed into modern English with the loss of the Dative inflection, as in "I came *to tell* you;" "The water is good *to drink*," i.e. *for drinking*; "This house is *to be sold*;" "He is *to come* home to-morrow."

In such constructions the *to* has its full and proper force. Somewhat or other this Gerund with *to* came to be used in place of the Simple Infinitive, as the subject or object of another Verb, and so we say "*To err* is human, *to forgive* me." Here the *to* is utterly without meaning. We even find another Preposition used before it, as "This is Elias which was *for to come*." When the Prepositional Infinitive is used as the object of a Verb, the *to* has still a vestige of meaning. "I love *to hear* sweet music," means, "My love is directed towards hearing sweet music." But the force of the *to* is very feeble. From having originally denoted the idea of *purpose or object*, the Infinitive with *to* has even come to indicate a *cause or condition*, as "I am glad *to see* you," i.e. "*at seeing* you," or "*in consequence of seeing* you." So "*To hear* him talk (i.e. *on hearing* him talk), one would suppose he was a stranger here."

See also *Auxiliary Verbs*.

An Infinitive Mood (which it is best to call the Simple Infinitive*) is used—

- (1) As the subject or the object of a Verb, or after the Prepositions *but, except, etc.*

To err is human.

I want *to go*.

There is nothing for it except *to submit*.

- (2) After the Auxiliary Verbs *do, may, can, shall, will, etc.*

I may *go*.

He shall *submit*.

We might *return*.

- (3) After the Verbs *bid, dare, let, make, must, need, please*; and after Verbs denoting perception, as *hear, see, feel, behold, etc.*, and *perceive, etc.*

*Some grammarians give the name of *Gerundial Infinitive* to all modern Infinitives with *to*, as *to eat, to learn*. It seems best to restrict this term, at least as far as possible, to such uses of the Infinitive as would have been current in the Anglo-Saxon language by the Dative form of the Infinitive preceded by the Preposition *to*.

The Gerundial Infinitive is used to express—**(1) Purpose.**

(a) After a Verb of Motion, as, 'I came *to tell*'
(cf. Latin Supine in *um* Themistocles
habitatum concessit = Themistocles refused
to live at Argos).

(b) As the Periphrastic Future, as, 'I am going
down' (cf. Latin Periphrastic conjugation
-rus, as nearly equivalent to 'Cubitum dis-

(2) To modify Adjectives, as, 'Difficult *to be done*'
(Latin Supine in *-u*, 'Difficilis *factu*.')

(3) To qualify Nouns, as—

(a) 'Bread *to eat*, raiment *to wear*' = fit to
for eating (cf. Latin Gerundive—*-dus*,
'Diligentia est *colenda*').

(b) 'Power *to forgive*' = 'power of forgiving.'

Uses (1) and (2) are Adverbial, Use (3) Adjectival.

How the Gerundial Infinitive was used in Anglo-Saxon

(1) In Anglo-Saxon the Gerundial or Dative form (*to*)
was used in the first instance to express a purpose, as—

Ut eode se sawere his sæd The sower went out
to sawenne. his seed.

(2) To express duty, destiny, or obligation (often in
passive sense), as—

He is *to lufigenne.* He is (a man) to be loved.
Monige scylda beoþ *to forber-* Many sins are to be told
anne.

(3) To limit or qualify Nouns or Adjectives, as
expressions 'bread to eat' (*to etanne*), 'ears to hear'
(*to gehyranne*), 'a fact (that ought) to be known' (*to witanne*).

But the Gerundial Infinitive is found also in other instances
where perhaps its use would hardly have been expected,
where there seems no need of a Preposition.

(4) After a Verb of vague meaning or imperfect predication,
e.g. the Verb *to begin*, as—

He ongan *to stelenne.* He began to steal.

never, the Verb *to begin* might also take the Simple Infinitive, as—

Weron alyfede to etanne. Which they were not allowed to eat.

It is sometimes found even as the subject or object of a Verb, e.g.—

Alyfied wel to donne. It is allowed to do good.

Dred thyder to faranne. He dreaded to go thither.

In the last two instances it is evident that the distinction between the Simple and Gerundial Infinitive was not invariably maintained. A comparison of two more passages will show both the Infinitive after the same Verb 'to come.'

Gegethæt ic comesybbe Think not that I come to
orhan to sendanne. send peace on earth.

Boothlice mann asyndrian I come in truth to sunder a
an hys fæder. man against his father.

THE PARTICIPLES.

Definition.—A Participle (Lat. *participo*, I take part) is a Verb which partakes of the nature of a Verb (in governing the Case) and also of an Adjective (in qualifying a Noun), e.g. 'a *living* man,' 'a *convicted* thief.'

In English there are only two Participles that are formed by inflection. They are sometimes called Simple Participles. These are the Imperfect Participle and the Perfect Participle. The Imperfect Participle is always active, the Perfect Participle is passive, provided the Verb it comes from is a Transitive Verb.

The Imperfect Active Participle ends in *-ing*, e.g. 'I was *singing*.' 'The man *singing* a tune departed.' The Perfect Participle generally ends in *-en* or *-ed*, e.g. 'a *written* contract,' 'a *general*.' Sometimes it is identical in form with the Verb, e.g. 'a *hurt* finger,' 'a *shut* door.'

In Anglo-Saxon the Past Participle often had *ge-* prefixed, e.g. *gelept*, loved. The Old English forms *yclept*, called, *yclad*, clothed, etc., are traces of this old form of a Past Participle.

Compound Participles.

Besides the Participles formed by inflection, the following may be formed by the aid of the Verbs *have* and *be* :—

<i>Active Perfect Participle</i> .	Having written.
<i>Active Perfect Participle of continued action</i> .	Having been writing.
<i>Passive Imperfect (or Indefinite) Participle</i> .	Being written.
<i>Passive Perfect Participle</i>	Having been written.

Table of the Participles.

We have seen that in addition to the Simple Participles formed by inflection, four others may be formed by the aid of the Verbs *have* and *be*. A Transitive Verb may therefore have the following Participles :—

	ACTIVE.	PASSIVE.
<i>Imperfect</i>	Writing	Being written.
<i>Perfect</i>	Having written	Written.
<i>Perfect Progressive</i>	Having been writing	Having been written.

THE GERUND in -ING.

Definition.—A Gerund is a Substantive which is formed from a Verb by means of the suffix *-ing*, and which, formed from a Transitive Verb, has the same governing power as the Verb from which it is derived, e.g. 'He lived *cheating*;' 'He failed through *neglecting* his opportunities.'

Though the Gerund is like an Imperfect Participle in e.g. *reading, writing, swimming*, etc., it is totally distinct in origin and construction.

Participle and Gerund distinguished.

The Present (or Active) Participle and the Verbal Noun, possessed, in Anglo-Saxon, distinct suffixes—

- (1) Present Participle, *writende*.*
- (2) Verbal Noun, *writung*.

* The essential letters of the suffix are *-nd*. This suffix is akin to Latin *-ent* or *-nt*, and the Greek *-ont* or *-ent*.

In later English these two suffixes *-ende* and *-ung* became merged into one, viz. *-ing*, and we have now only one form, viz. *writing*, to express both uses, as—

- (1) He is *writing* (Present Participle).
- (2) *Writing* is a useful invention (Verbal Noun).

As a consequence of the similarity in form between the Present Participle and the Verbal Noun, a confusion has arisen between them; and hence our modern Participle often represents a latent Verbal Noun and an omitted Preposition, as—

He went *fishing* (i.e. a-fishing, on fishing).

The illustrations are *preparing* (i.e. a-preparing, in preparation).

While this mischief was *brewing* (i.e. in brewing).

A *hunting* whip (i.e. a whip for hunting).

As a result of the same confusion, the Verbal Noun (which properly denotes action or state) is sometimes found with the functions of the Participles, since—

- (1) It can govern a case, as—

Eating heavy suppers at bedtime is often dangerous.

On *breaking open* the envelope, I found nothing inside.

There is no *bearing* this terrible cold.

The old form of expression in each of these instances was—

The *eating* (Verbal Noun) of heavy suppers is dangerous.

On the *breaking open* of the envelope, I found nothing.

The *bearing* of this terrible cold is impossible.

- (2) It can be modified by an Adverb, as—

Nature's chief masterpiece is *writing* well.—*Pope*.

He gained a fortune by *listening* attentively.

Summary.—The Gerunds in *-ing*, therefore, appear to have had their origin in the Anglo-Saxon Nouns in *-ung*, which, on being assimilated in form to the Participles in *-ing*, got so confused with them as to assume their power of forming compounds, and of governing the Objective Case. No such power was possessed by the Anglo-Saxon Nouns in *-ung*.

Compound Gerunds.

There are also certain compound forms, which may be called compound Gerunds, made up of the Gerunds of the Verbs

have and *be* combined with Participles, as *having gone*, *loved*, *having been writing*, *having been struck*.

Gerunds are followed by the same construction as the Verbs from which they are derived. They are used either as subjects or objects of Verbs, or after Prepositions, as 'I am *reading*,' 'He is fond of *studying* mathematics,' 'He is desirous of *being distinguished*,' 'Ovid died in sorrow, after *having been banished* to Pontus,' 'Through *having lost* his book, he can not learn his lesson.'

Participles (being Adjectives) are never used as the subjects or objects of Verbs, or after Prepositions. It must be observed, too, that in all such Compounds as *a hiding place*, *a walking stick*, etc., it is the Gerund, and not the Participle, which is used. If the latter were the case, *a walking-stick* could not mean *a stick that walks*.

A Common Mistake corrected.

It is not uncommon to hear the Present Participle used in agreement with a Noun instead of a Verbal Noun qualified by a Possessive.

I insist upon *you* doing this.

He died in consequence of the *doctor* not coming.

The proper form of these sentences is—(1) I insist upon *your* doing this; (2) He died in consequence of the *doctor's* not coming.

Anomalous use of Past Participles.

There are a few expressions in which the Perfect Participle appears to have lost its Passive character, being used as an epithet of the agent or doer instead of the object of an action. Compare—

A well-*read* man.

A plain-*spoken* man.

Learned people. Well-*studied* in the book of God's word.—Bacon

Adjectival and Participial Forms.

When the Past Participle of a Verb has two forms, it sometimes happens that one of them is used as an Adjective and the other as a Participle. Sometimes one form

used as either Adjective or Participle. Compare the following:—

Adjectival Form.

burnt (not *burned*) child.
dread (or *dreaded*)
 bander.
forgotten (not *forgot*)
 promise.
drunken (not *drunk*) man.
hidden (not *hid*) guest.
graven (not *graved*) image.
hewn (not *hewed*) stone.
gotten (not *got*) wealth.
hidden (not *hid*) meaning.
lighted (not *lit*) candle.
roast (not *roasted*) meat.
sewn (not *sewed*) cloth.
shrunk (not *shrunken*) limb.
sunk (not *sunk*) ship.
wrought (not *worked*) iron.

Participial Form.

The child is *burned* (or *burnt*).
 The thunder is *dreaded* (not
dread).
 His promises are *forgot* (or
forgotten).
 The man is *drunk* (not *drunken*).
 The guest was *bid* (or *bidden*).
 The image is *graved* (or *graven*).
 The stone was *hewed* (or *hewn*)
 from that quarry.
 His wealth is ill *got* (or ill *gotten*).
 The meaning is *hidden* (or *hid*).
 The candle was *lit* (or *lighted*).
 The meat is *roasted* (not *roast*).
 The cloth is *sewed* (or *sewn*).
 The limb is *shrunken* (not
shrunk).
 The ship is *sunk* (not *sunken*).
 The mine is *worked* (not
wrought).

Participial Forms in Metaphor.

Sometimes one form of the Past Participle is used in metaphorical phraseology, while the other is excluded from it,

A poverty-*stricken* man (not poverty-*struck*).
 Bereft of hope (not bereaved).
 Close-knit friendship (not knitted).
 Clothed with shame (not clad).
 Gilded mountain-tops (not gilt).
 Girt about with foes (not girded).
 Graven on my memory (not graved).
 Laden with guilt (not loaded).
 Shorn of its splendour (but not sheared).
 Well-stricken in years (not struck).

Participial Forms in Phrases.

In some instances one Participial form has come appropriated to certain phrases, to the exclusion of the as—

- One's *bended* knees (not *bent*).
- The biter *bit* (not *bitten*).
- A *loaded* gun (not *laden*).
- On *foughten* field (not *fought*).
- One's *bounden* duty (not *bound*).
- The *cloven* foot (not *cleft*).
- Dead *beat* (not *beaten*).
- The ship was *hove* to (not *heaved*).

The Anglo-Saxon Participle.

In the Anglo-Saxon language the Perfect Participle of Transitive Verb was inflected, and agreed with the object of the Verb—

Hig (hit) hæfdon beora lof-sang *gesungenne*. They had sung their praise-song.
He hæfð man *geuwerhtne*. He hath created man.

Remark.—In the Perfect Tenses, as 'I have written a letter,' the origin of the construction is 'I have a letter written,' when 'written' is in agreement with 'letter,' as in the Latin *habeo epistolam scriptam*. In French, the Past Participle agrees with the object in some constructions, as '*Les lettres que j'ai écrites*.'

TENSE* (Latin *tempus*, French *temps*.)**'Tense' and 'The Tenses.'**

'Tense' means Time. The idea of Tense is the idea of time.

'The Tenses' are certain varieties of form in Verbs, by which the distinctions of time are represented.

* The Conjugation of an English Verb is a point of grammar that is apt to be somewhat perplexing to the student. Nearly all the best known grammatical works in English have different arrangements of the Tenses. The student may have sighed, perhaps, for the simplicity of the Latin grammar as regards this matter, and still more, possibly, may he have been tempted to admire that of the primitive Anglo-Saxon Verb, which possessed only a couple of Tenses, with a Subjunctive Mood for each. However, he will do well to bear in mind that the Conjugation of an

What is Tense ?

Old Definition.—Tense is a change in the form of a Verb to express Time.

New Definition.—

- (a) Tenses are the different forms which a Verb assumes to indicate—(1) The time of the action or state denoted by the Verb; and (2) The completeness or incompleteness of the action or state; or
- (b) Tense is a variation of form in a Verb, or a compound verbal phrase, indicating partly the time to which an action or event is referred, and partly the completeness or incompleteness of the event at the time indicated.

How many Tenses are there ?

If inflection alone were the criterion of Tense, the Tenses of English would be limited to two, viz. the Present Tense

and the Past Tense. The English Verb is simply a logical combination of the two ancient Tenses, with various forms of the auxiliaries, in order to construct a theoretically perfect Verb. The grammarians differ as to which set of forms is the best expression of the idea of an action in connection with the ideas of time and completeness.

To the question, 'What is the number of the Tenses?' the student will find that the different manuals of English grammar give very different answers. The following are extracts from well-known works:—

I. 'As time is divisible into Past, Present, and Future, and as every action may be considered as Perfect or Imperfect in each of these three divisions, we get a six-fold classification of the Tenses.'—*Daniel's 'Grammar.'*

II. 'An action may be spoken of as—(1) Complete, or (2) Incomplete, or as neither one nor the other, i.e. Indefinite. An action may be viewed in these three ways with reference to Past, Present, or Future Time. We get nine primary Tenses.'—*Mason's 'Grammar.'*

III. 'Time may be considered as—(1) Past; (2) Present; (3) Future. The state of the action may be considered as—(1) Indefinite; (2) Progressive; (3) Completed or Perfect; (4) Perfect and Progressive. Each Verb has therefore four forms.'—*Dr. Morris.*

Thus we are equivalent to twelve Tenses.

As if twelve Tenses were not sufficient, some grammarians have wished to add an 'Emphatic' form, as 'I do write,' and also 'a Paulo-Post-Future Inflectional' form, as 'I am going to write.' But the loss in simplicity and by these additions would far outweigh the gain in other respects.

and the Past Indefinite. These were the only two Tenses which existed in the Anglo-Saxon Verbs. But, as the want of a Future Tense must eventually have been felt as an inconvenience, we need feel no surprise at the appearance of a third Tense, viz. the Future, in modern English.

There are three divisions of time, to which an event or state may be referred, viz. the Present, the Past, and the Future. Hence, if the *time* of an event were the only thing to be considered, there could not be more than three Tenses.

But if the completeness of the action or event described by the Verb at the time indicated is to be taken into account, the Verb will admit of many other modifications. The arrangement of Tenses, which is now regarded with the greatest favour, is represented as follows:—

PRESENT.	<i>Indefinite</i>	I praise
	<i>Imperfect</i>	I am praising
	<i>Perfect</i>	I have praised
	<i>Perfect and Progressive (or Perfect of Continued Action)</i>	I have been praising
PAST.	<i>Indefinite</i>	I praised
	<i>Imperfect</i>	I was praising
	<i>Perfect</i>	I had praised
	<i>Perfect and Progressive</i>	I had been praising
FUTURE.	<i>Indefinite</i>	I shall praise
	<i>Imperfect</i>	I shall be praising
	<i>Perfect</i>	I shall have praised
	<i>Perfect and Progressive</i>	I shall have been praising

DEFINITIONS OF THE TENSES.

Present Tenses.

The Present **Indefinite** speaks of the action as one which is referred to present time, as 'I call.'

The Present **Imperfect** speaks of an action as going on at the present time, as 'I am calling.'

The Present **Perfect** speaks of a certain action as completed at the present time, as 'I have called.'

Past Tenses.

The Past **Indefinite** speaks of the action as one whole, referred to past time, as 'I called.'

The Past **Imperfect** speaks of an action as going on at a certain past time, as 'I was calling.'

The Past **Perfect** speaks of an action as complete at a certain past time, as 'I had called.'

Future Tenses.

The Future **Indefinite** speaks of an action as one whole, referred to future time, as 'I shall call.'

The Future **Imperfect** asserts that an action will be going on at a certain future time, as 'I shall be calling.'

The Future **Perfect** shows that an action will be complete at a certain future time, as 'I shall have called.'

Note.—The terms 'Complete' and 'Incomplete' are often used for 'Perfect' and 'Imperfect.'

SECONDARY TENSES.

Besides the nine Primary Tenses, we have the following:—

The Present Perfect of continued action, as 'I have been calling.'

The Past Perfect of continued action, as 'I had been calling.'

The Future Perfect of continued action, as 'I shall have been calling.'

The various forms given above are now generally recognised in English Accidence. Inflection is no longer considered as the only means of rendering the various modifications of the idea expressed by the Verb, and free use is made of the auxiliaries. The result is that the English language is now rich in those forms, perhaps richer than any other language. The various shades of meaning, which it is the function of tense to express, are rendered with greater accuracy in the English language than in any other. In Latin, for instance, *laudari* has to express more than one shade of meaning. Thus, *laudat* is used to express 'he praises,' and also 'he is

praising ;' while *laudavit* has to do duty for (1) the Perfect, 'he has praised,' (2) the Past Indefinite, 'he praised,' and possibly, too, (3) the Present Perfect of continued action, 'he has been praising.' The same remarks apply in degree to other languages.

We will now give the complete Conjugation of an English Verb in both the Active and the Passive Voice, and a Comparative Table of the Tenses in English and four other languages, which will show the greater capacity of the English language for expressing all the shades of meaning that are involved in the idea of Tense.

CONJUGATION (Latin, *conjugatio* (*conjugo*), to join together; Greek, *παράδειγμα*, a model or pattern)
PARADIGM OF A VERB IN THE ACTIVE VOICE.

Weak Conjugation.

1. PRESENT TENSE.

	<i>Singular.</i>	<i>Plural.</i>
<i>Indefinite</i>	I call, thou callest, he calls	We, ye, they call
<i>Incomplete</i>	I am, thou art, he is calling	We, ye, they are calling
<i>Complete</i>	I have, thou hast, he has called	We, ye, they have called
<i>Continuous</i>	I have, thou hast, he has been calling	We, ye, they have been calling

2. PAST TENSE.

<i>Indefinite</i>	I called, thou calledst, he called	We, ye, they called
<i>Incomplete</i>	I was, thou wast, he was calling	We, ye, they were calling
<i>Complete</i>	I had, thou hadst, he had called	We, ye, they had called
<i>Continuous</i>	I had, thou hadst, he had been calling	We, ye, they had been calling

3. FUTURE TENSE.

*Singular.**Plural.*

<i>Finite</i>	I shall, thou wilt, he will call	We shall, ye will, they will call
<i>Complete</i>	I shall, thou wilt, he will be calling	We shall, ye will, they will be calling
<i>Pluperfect</i>	I shall, thou wilt, he will have called	We shall, ye will, they will have called
<i>Continuous</i>	I shall, thou wilt, he will have been calling	We shall, ye will, they will have been calling

Imperative Mood.

<i>Finite</i>	Call	Call
<i>Continuous</i>	Thou shalt, he shall call	Ye, they shall call

Subjunctive Mood.

1. PRESENT TENSE.

<i>Finite</i>	(If) I, thou, he call	(If) We, ye, they call
<i>Complete</i>	(If) I, thou, he be calling	(If) We, ye, they be calling
<i>Pluperfect</i>	(If) I, thou, he have called	(If) We, ye, they have called
<i>Continuous</i>	(If) I, thou, he have been calling	(If) We, ye, they have been calling

2. PAST TENSE.

<i>Finite</i>	(If) I, thou, he called	(If) We, ye, they called
<i>Complete</i>	(If) I, thou, he were calling	(If) We, ye, they were calling
<i>Pluperfect</i>	(If) I, thou, he had called	(If) We, ye, they had called
<i>Continuous</i>	(If) I, thou, he, had been calling	(If) We, ye, they had been calling

3. FUTURE TENSE.

*Singular.**Plural.*

<i>Indefinite</i>	(If) I, thou, he should call	(If) We, ye, they should call
<i>Incomplete</i>	(If) I, thou, he should be calling	(If) We, ye, they should be calling
<i>Complete</i>	(If) I, thou, he should have called	(If) We, ye, they should have called
<i>Continuous</i>	(If) I, thou, he should have been calling	(If) We, ye, they should have been calling

Infinitive Mood.

<i>Indefinite</i>	(To) call	<i>Complete</i>	(To) have called
<i>Incomplete</i>	(To) be calling	<i>Continuous</i>	(To) have been calling
<i>Gerund</i>	To call ; (for) to call, calling		

Participles.

<i>Indefinite</i>	—	<i>Complete</i>	Having called
<i>Incomplete</i>	Calling	<i>Continuous</i>	Having been calling

CONJUGATION OF A VERB IN THE PASSIVE VOICE.**Weak Conjugation.**

1. PRESENT TENSE.

*Singular.**Plural.*

<i>Indefinite</i>	I am, thou art, he is called	We are, ye are, they are called
<i>Incomplete</i>	I am, thou art, he is being called	We are, ye are, they are being called
<i>Complete</i>	I have, thou hast, he has been called	We have, ye have, they have been called
<i>Continuous</i>	—	—

2. PAST TENSE.

*Singular.**Plural.*

I was, thou wast, he was called	We were, ye were, they were called
I was, thou wast, he was being called	We were, ye were, they were being called
I had, thou hadst, he had been called	We had, ye had, they had been called

3. FUTURE TENSE.

I shall, thou wilt, he will be called	We shall, ye will, they will be called
I shall, thou wilt, he will have been called	We shall, ye will, they will have been called

Imperative Mood.

Be called	Be called
Thou shalt, he shall be called	You, they shall be called

Subjunctive Mood.

1. PRESENT TENSE.

(If) I, thou, he be called	(If) We, ye, they be called
(If) I, thou, he have been called	(If) We, ye, they have been called

2. PAST TENSE.

	<i>Singular.</i>	<i>Plural.</i>
<i>Indefinite</i>	(If) I were, thou wert, he were called	(If) We, ye, they called
<i>Incomplete</i>	(If) I, thou, he were being called	(If) We, ye, they being called
<i>Complete</i>	(If) I had, thou hadst, he had been called	(If) We, ye, they been called
<i>Continuous</i>	—	—

3. FUTURE TENSE.

<i>Indefinite</i>	(If) I should, thou shouldst, he should be called	(If) We, ye, they be called
<i>Incomplete</i>	—	—
<i>Complete</i>	(If) I should, thou shouldst, he should have been called	(If) We, ye, they have been called
<i>Continuous</i>	—	—

Infinitive Mood.

<i>Indefinite</i>	(To) be called	<i>Complete</i>	(To) have been
<i>Incomplete</i>	—	<i>Continuous</i>	—

Participles.

<i>Indefinite</i>	—	<i>Complete</i>	Called.
<i>Incomplete</i>	Being called	<i>Continuous</i>	Having been call

Indicative Mood.

	ENGLISH.	LATIN.	GREEK.	FRENCH.	GERMAN.
PRESENT.	<i>Indefinite</i> He writes	scribit	γράφει	il écrit	er schreibt
	<i>Imperfect</i> He is writing	scribit	γράφει	il écrit	er schreibt
	<i>Perfect</i> He has written	scripsit	ἔγραψε	il a écrit	er hat geschrieben
PAST.	<i>Indefinite</i> He wrote	scripsit	ἔγραψε	il écrivit	er schrieb
	<i>Imperfect</i> He was writing	scribebat	ἔγραφε	il écrivait	er schrieb
	<i>Perfect</i> He had written	scripserat	ἔεγραφε	{ il avait écrit il eut écrit }	er hatte geschrieben
FUTURE.	<i>Indefinite</i> He will write	scribet	γράψει	il écrira	er wird schreiben
	<i>Imperfect</i> He will be writing	scribet	γράψει	il écrira	er wird schreiben
	<i>Perfect</i> He will have written	scripserit	...	il aura écrit	er wird geschrieben haben
<i>Perfect of con- tinued action</i>		...	...	...	...

PASSIVE VOICE. **Indicative Mood.**

	ENGLISH.	LATIN.	GREEK.	FRENCH.	GERMAN.
PRESENT.	<i>Indefinite</i> It is written	scribitur	γράφεται	il est écrit	es wird geschrieben
	<i>Imperfect</i> It is being written	scribitur	γράφεται	...	es wird geschrieben
	<i>Perfect</i> It has been written	{ scriptum est scriptum fuit }	γέγραπται	il a été écrit	es ist geschrieben worden
PAST.	<i>Indefinite</i> It was written	{ scriptum est scriptum fuit }	ἐγράφη	il fut écrit	es wurde geschrieben
	<i>Imperfect</i> It was being written	scribebatur	ἐγράφετο	...	es wurde geschrieben
	<i>Perfect</i> It had been written	{ scriptum erat scriptum fuerat }	{ ἐγγράπτο ἐγγράφη }	{ il avait été écrit il eut été écrit }	es war geschrieben worden
FUTURE.	<i>Indefinite</i> It will be written	scribetur	γραφθήσεται	il sera écrit	es wird geschrieben werden
	<i>Imperfect</i> It will be being written	scribetur	γραφθήσεται	...	es wird geschrieben werden
	<i>Perfect</i> It will have been written	scriptum erit	γγράφηται	il aura été écrit	es wird geschrieben werden

NUMBER.

Number of a Verb is that form which it assumes by denote whether its subject is singular or plural. Verbs have lost many of their plural forms. We hear, 'I or we heard,' etc. In the oldest forms were—*It hier-e* and *we hier-ath*, *It hier-de* *don*.

Number of a Verb is now as much discovered through its subject, as through its inflection. In England the Present Indefinite is totally uninflected both Number and Person, e.g.—

Singular.

You } call

Plural.

We } call
Ye }
They }

PERSON.

Person of a Verb is that form which it assumes by denote whether its Subject is spoken of *by itself* (First Person, as *I am*, *we are*), *to itself* (Second Person, as *Thou art*), or simply spoken of without being either the subject or the receiver of the assertion (Third Person), as *he is*.

The remarks concerning the use of Personal Pronouns apply also to Verbs.

On the Person-endings of Verbs.

Things belong only to the Indicative Mood.

Things were originally *Pronouns*, which, instead of being placed before the Verb, were placed after it, as *loved he*, etc.

This may be traced in various languages.

The characteristic letter of the suffix for the First Person

is Lat. *mei*, *me*, *sum*, *amen*.

Greek, *eme*, *eu*, *I am*.

English, *am*, and *me*, *my*, *mine*.

That of the suffix for the Second Person was *s* or *t*,—
Compare Greek, *σύ, σέ*, thou, thee.

Latin, *tu, te*.

English, *thou*, and the last letter of *art*, *wil*,

That of the suffix for the Third Person was *t* or *th*, of
s is a softened form,—

Compare Lat. *amat, monet*.

English, *loveth, loves*, and the *th* in *that* and

In the oldest English the plural of the Present Indicative
ended in *th* in all three Persons. That of the Past Indicative
ended in *on*.

In Middle English, and till about the reign of Henry
the plural of all tenses was *en*, e.g.—

'Thei crieden and seiden, Crucifie hym.'—John xix. 6.

'Ye witen (know) not whanne the tyme is.'—Mark xiii. 31.

Some Derivations.

Participle is derived from Latin *participium* (*pars* and
= A part taken, viz. from Verb and Adjective.

Gerund is derived from Latin *gerundium* (*gero*) = A
carried, viz. from Verb to Noun.

Anomalous is derived from Greek *ανωμαλος* = rough
even, irregular.

Indefinite is derived from Latin *in*, not, and *definitus*
limit = not limited (with exactitude).

Perfect is derived from Latin *perfectum* (*per, thorough*
facio, I make) = to thoroughly complete.

Imperfect (see Perfect), *im* = *in* = not.

Progressive is derived from Latin *progressus* (*pro, forward*
= going forward, going on.

Present is derived from Latin *praesens* (*prae, sum*) = before
front, or with one.

Past is derived from Latin *passus* = stepped, or gone by.

Future is derived from Latin *futurus* (*sum*) = about to be.

Complete is derived from Latin *completum* (*com, pleo*) = filled
up.

Incomplete (see Complete), *in* = not.

Continuous is derived from Latin *continuus* (*con, teneo*) = holding together, unbroken.

Active is derived from Latin *activus* (*ago*) = set in motion.

Passive is derived from Latin *patior* (French *passif*) = suffering.

Auxiliary is derived from Latin *auxiliaris* (*auxilium, augeo*) = helping.

Defective is derived from Latin *defectus* (*deficio*) = disappearance.

CONJUGATION.

Q. What is meant by 'conjugating' a Verb?

A. To conjugate a Verb is to arrange in order its various forms, as indicated by inflection or function, according to their Mood, Tense, Person, and Number. (See given conjugations.)

THE ANGLO-SAXON PASSIVE.

The Passive Voice was formed by the aid of the Verbs *seon* and *weorðan* with the Past Participle.*

These forms are very vague in meaning, and the distinction between the two auxiliaries is not clearly marked.

The Perfect Participle with *is* and *wyrð* (Present Tense) means 'is, or has been,' as *is gelufod*, *wyrð gelufod* = is, or has been loved.

The Perfect Participle with *was* or *wearð* (Past Tense) means 'was, has been, or had been,' as *ofslægene was* = was, has been, or had been killed.

* *Seon* was thus conjugated:—Present, *com, eart, is*; plural, *sindon*, Past Tense, *weri, were, was*; plural, *wæron*. Collateral form of Present, *æs, bið, bið*; plural, *beoð*. Infinitive, *seon* and *beon*.

Weorðan was conjugated thus:—Present, *weorðe, wyrð, wyrð* ('worth' 'worth the day'); plural, *weorðuð*. Past, *wearð, wunde, wearð*; plural, *wurdon*.

Present Tense.

Nu is theos gifu eow ætbroden.

Now is this gift withdrawn from you, or Now this gift has been, etc.

Asia is geteald to healfum dæle middaneardes.

Asia is reckoned (to the) half (portion) of the world.

Past Tense.

An wulf wearth asend.

A wolf was sent.

Eowre geferan the mid thæm cyninge of-slægene wæron.

Our companions that were slain with the king.

Mine thegnas on hiera beddum wurdon of-slægene.

My thanes were slain in their beds.

Hie fram thæm landleodum thurh seara of-slægene wurdon.

They were killed through treachery by (lit. from) the people (of the) land.

CLASSIFICATION OF VERBS INTO STRONG AND WEAK.

For the purpose of conjugation, Verbs are classified according to the form of their Past Tense.

Verbs that form their Past Tense by a change of the root vowel (Ablaut) are called **Strong** Verbs, e.g.—

write	wrote
drink	drank
fling	flung

Verbs that form their Past Tense by the addition of *-d*, or *-t* to the root are called **Weak** Verbs, e.g.—

invite	invited
betray	betrayed
deal	dealt

We will first explain the origin of these changes, and afterwards attempt a classification of the Strong and Weak Verbs.

ABLAUT AND UMLAUT.

Ablaut or **Off-sound** is a certain distancing or graduating of Vowel Sounds in order to express a graduation of meaning, as *band, band, bend* : *ring, rang, rung* ; *strip, strap, strop*.

This device is peculiar to the Gothic family of speech, but Reduplication is common to many families of language.

In *band, bend*, we find the mechanism employed to distinguish the kindred Nouns, but its chief use is among Verbs to express the Distinction of Time, or Tense, as *ring, rang, rung*.

Umlaut appears to be a modification (due to a tendency to assimilate), rather than a change of the Vowel Sounds, but ceased to operate after the Conquest, and scarcely does any trace remain. We may, however, say that the Plurals *feet, men, mice*, are due to the disguised operation of this principle.

VERBS OF THE STRONG CONJUGATION.

The Past Tense of the Strong Verbs was originally formed by Reduplication, i.e. by repeating the root of the Verb.

Reduplication explained.

Reduplication is common to many languages. It is well illustrated by the Latin.

After the doubling of the root, a change was gradually introduced—

- (1) By omitting the final consonant from the first member of the doubled root, so that we find, for instance, *tu-tud-i*, *mo-mord-i*, *di-dic-i*, instead of *tud-tud-i*, *mord-mord-i*, *dic-dic-i*.
- (2) By weakening the vowel-sound of the initial syllable to one uniform letter, as, for instance, to *e* in *pe-pig-i*, *ce-cid-i*, *pe-pul-i*.
- (3) By modifying or weakening the second root as well, and especially by omitting its initial consonant ; so that the vowel of the root and the vowel of reduplication came

into contact with each other, and were blended into one sound. The result of these changes was to give fuller and broader sound to the vowel of the root.

It is only fair to state that our great philologist Earle gives this explanation (which was Jacob Grimm's) askance.

The Verbs *lego*, *venio*, and *facio* will serve for illustrations of these changes. In *lego*, the root *leg* passed through the stages *le-leg-i* and *le-ey-i* to *legi*; in *venio*, the root *ven*, through *ve-ven-i* and *veen-i* to *veni*; in *facio*, the root *fac*, through *fe-fic-i* and *fe-ic-i* to *fecit*.

Two Preterites in English distinctly show reduplication, namely, *did*, from *do*, and *hight* (= was called from the old Verb *hatan*, where *gh* is a variety of the guttural *h* at the beginning.

In English, the Perfect Participle of Verbs of the Strong Conjugation was originally formed by the (Adjective) suffix *-en* and the prefix *ge-*, e.g. *ge-fall-en*, *ge-sung-en*. The suffix *-en* has now disappeared from many Verbs (in *done*, *gone*, it has been changed into *-ne*), and the prefix *ge-* from all.

Both the original and mutilated form survive in *bounden*.

VERBS OF THE WEAK CONJUGATION.

The characteristic of the Weak Conjugation is, that the Preterite Tense was originally formed by annexing to the root of the Verb the Preterite of the Verb *do*. This suffix became abbreviated in Anglo-Saxon to *-de* or *-te*, and was attached to the root by connecting vowel *o* or *e*, which disappeared after some consonants. In modern English the suffix *-de* or *-te* has become *-d* or *-t*, and the connecting vowel is always *e*.*

In origin, therefore, as well as in meaning, *I loved* is equivalent to 'I love did,' or 'I did love.'

* When a Verb ends in *e*, that *e* is omitted before the connecting vowel of the suffix, as *love*, *lov-ed*. The suffix *-ed* is pronounced as a separate syllable only after a dental mute, as in *need-ed*, *pat-t-ed*, *men-t-ed*. After a sharp guttural or labial mute, *-ed* has the sound of *t*, as in *knock-ed*.

The Perfect Participle in the Weak Conjugation was formed by the suffix *d* or *t*, joined to the root by *o* or *e* as a connecting vowel, and had the particle *ge* prefixed. The force of this participle was extremely feeble, and after a time it disappeared; that now the Perfect Participle of most Verbs of the Weak Conjugation is the same in form as the Preterite.

Which is the more ancient?

Undoubtedly the **Strong Verbs** are the more ancient, because

- (1) All our primitive or root words belong to this Class; whilst all derivatives and borrowed words are Weak Verbs. When a new Verb is introduced it is invariably placed in the Weak Class.
- (2) The distinctive inflection of Weak Verbs *d* or *t* (did) is itself the Past Tense of one of the Strong Verbs, which must therefore be considered anterior to the Weak Verbs.

Strong Verbs are sometimes called Irregular, but the term is objectionable, for despite minor differences, their general force, viz. Ablaut or Vowel Change, is the same for all the seven classes into which they may be divided. (See following table.) On the other hand, Mr. Mason says that the 'use of the words *Weak* and *Strong* is little more than a piece of classification.'

CLASSIFICATION OF THE OLD OR STRONG VERBS.

Strong Verbs may be classified according to the changes of their Vowels.

They are here arranged in seven classes, corresponding to the usual classification of the Anglo Saxon Verbs from which they are derived. By reference to the old form given after each Verb, it will be seen at a glance what changes have taken place; and the student will, without effort, acquire a considerable knowledge of the ancient language on which the structure of modern English reposes. It must be borne in mind that

the history of the language is a history of change, and in living tongues, as in nature, there occur such transitions and combinations as render exact classification impossible. Exceptions apart, the student will have no difficulty in recognizing seven distinct types among the Modern English Verbs, each of which may be traced to a separate variety of the Verb in Anglo-Saxon. The Modern Verbs will be printed in italics, side with their Anglo-Saxon prototypes.

Table of the Vowels in the Seven Classes.

MODERN FORMS.				OLD FORMS.		
CLASS.	PRESENT.	PAST.	PARTICIPLE.	PRESENT.	PAST.	PARTICIPLE.
I.	i	a	u	i	a	
	as, <i>begin</i>	<i>began</i>	<i>begun</i>	as, <i>on-ginne</i>	<i>on-gan</i>	
	l	u	e			
	as, <i>cling</i>	<i>clung</i>	<i>clung</i>			
	i	ou	ou			
	as, <i>bind</i>	<i>bound</i>	<i>bound</i>			
II.	ea	o	o	e	æ	
	as, <i>bear</i>	<i>bore</i>	<i>born, borne</i>	as, <i>bere</i>	<i>bar</i>	
III.	i	a or o	(various)	i or e	æ	
	as, <i>bid</i>	<i>bade</i>	<i>bidden</i>	as, <i>bidde</i>	<i>bad</i>	
IV.	a	oo	a	a	o	
	as, <i>forsake</i>	<i>forsook</i>	<i>forsaken</i>	as, <i>foræce</i>	<i>forode</i>	
V.	i	ii	i	i	a	
	as, <i>arise</i>	<i>arise</i>	<i>arisen</i>	as, <i>arise</i>	<i>arids</i>	
VI.	(various)	o	ii	eo	a	
	as, <i>choose</i>	<i>chose</i>	<i>chosen</i>	as, <i>ceose</i>	<i>ceas</i>	
VII.	o or a	e	o or a	a	eo	
	as, <i>blow</i>	<i>blew</i>	<i>blown</i>	as, <i>blawe</i>	<i>blæw</i>	
	or, <i>draw</i>	<i>drew</i>	<i>drawn</i>			

I—THE 'BEGIN,' 'CLING,' 'BIND,' CLASS.

(a) The 'Begin' Class.

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
begin	began (begun)	begun
<i>on-ginne</i>	<i>ongan*</i>	<i>ongunnen</i>
drink	drank (drunk)	drunk
<i>drince</i>	<i>dranc</i>	<i>druncen</i>
ring	rang (rung)	rung
<i>ringe</i>	<i>rang</i>	<i>rungen</i>
run	ran (run)	run
<i>rinne</i>	<i>ran</i>	<i>runnen</i>
sing	sang (sung)	sung
<i>inge</i>	<i>sang</i>	<i>sungen</i>
sink	sank (sunk)	sunk
<i>ince</i>	<i>sanc</i>	<i>suncen</i>
stink	stank (stunk)	stunk
<i>stince</i>	<i>stanc</i>	<i>stuncen</i>
swim	swam	swum
<i>swimne</i>	<i>swam</i>	<i>swummen</i>

(b) The 'Cling' Class.

cling	clung	clung
<i>dinge</i>	<i>clang</i>	<i>clungen</i> (to wither?)
fling	flung	flung
<i>linge</i>	<i>flang</i>	<i>flungen</i>
shrink	shrank (shrank)	shrank
<i>srince</i>	<i>sranc</i>	<i>sruncen</i>
sling	slung	slung
<i>linge</i>	<i>slang</i>	<i>slungen</i>
stink	stunk	stunk
<i>stince</i>	<i>stanc</i>	<i>stuncen</i>
spin	spin	spun
<i>spinne</i>	<i>span</i>	<i>spunnen</i>

* All these Verbs had a plural form in *en*, as *ongunnen*, we began; *swummen*, we drank, etc.

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
spring	sprung (sprang)	sprung
springe	sprung	sprungen
sting	stung	stung
stinge	stang	stungen
swing	swung	swung
swinge	swang	swungen
wring	wrung	wrung
wringe	wrang	wrungen

(c) The 'Bind' Class.

bind	bound	bound (boun)
binde	band	bunden
fight	fought	fought (foug)
fechte	fecht	fochten
find	found	found
finde	fand	funden
grind	ground	ground
grinde	grand	grunden
wind	wound	wound
winde	wand	wunden

II.—THE 'BEAR' CLASS.

bear	bore (bare)	born (borne)
bere	bar	born
break	broke	broken
brece	brac	brocen
shear	(weak)	shorn
scere	scar	scoren
steal	stole	stolen
stele	stal	stolen
stick	stuck	stuck
stece	stac	stoven
swear	swore (sware)	sworn
swerie	swor	sworen
tear	tore (tare)	torn
tere	tar	toren

Anomalous.

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
come	came	come
<i>cumt</i>	<i>cwam, com</i>	<i>cumen</i>
wear	wore	worn
—	<i>ware</i>	—

III.—THE 'BID' CLASS.

bid	bade	bidden
<i>bidde</i>	<i>bæd</i>	<i>beden</i>
eat	ate	eaten
<i>ete</i>	<i>æt</i>	<i>eten</i>
give	gave	given
<i>gife</i>	<i>geaf</i>	<i>gifen</i>
lie	lay	lain
<i>lige</i>	<i>læg</i>	<i>legen</i>
see	seah	seen
<i>seo</i>	<i>seah</i>	<i>ge-sen, ge-sewen</i>
sit	sat (sate)	sat (sate)
<i>sitte</i>	<i>sæt</i>	<i>seten</i>

Like 'Speak.'

speak	spoke (spake)	spoken (spoke)
<i>sprece</i>	<i>spræc</i>	<i>sprecen</i>
tread	træd	trodden (trod)
<i>træde</i>	<i>træd</i>	<i>treden</i>
weave	wove	woven
<i>wefe</i>	<i>wæf</i>	<i>wefen</i>
—	quoth	—
—	<i>cwæth</i>	—

Anomalous.

get	got	got (gotten)
<i>gite</i>	<i>geat</i>	<i>geten</i>

IV.—THE 'FORSAKE' CLASS.

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
forsake	forsook	forsaken
<i>forsuce</i>	<i>forsóc</i>	<i>forsacen</i>
grave	(weak)	graven
<i>grafe</i>	<i>gróf</i>	<i>grafen</i>
lade*	—	laden
<i>hlade</i>	<i>hlód</i>	<i>hláden</i>
shake	shook	shaken
<i>scace</i>	<i>scóc</i>	<i>scacen</i>
shave	(weak)	shaven
<i>scafe</i>	<i>scóf</i>	<i>scafen</i>
shape	(weak)	shapen
<i>scape</i>	<i>scóp</i>	<i>scapen</i>
stand	stood	stood
<i>stande</i>	<i>stód</i>	<i>stánden</i>
take	took	taken
<i>tace</i>	<i>tóc</i>	<i>tacen</i>
wake	woke (waked)	—
<i>wacc</i>	<i>wóc</i>	<i>wacen</i>

V.—THE 'ARISE' CLASS.

abide	abode	abode
<i>bide</i>	<i>bad</i>	<i>bíden</i>
arise	arise	arisen
<i>arise</i>	<i>aras</i>	<i>arisen</i>
bite	bit	bitten
<i>bite</i>	<i>bat</i>	<i>bíten</i>
chide	chode, chid	chidden (e)
<i>cide</i>	<i>cad</i>	<i>cíden</i>
drive	drove (drive)	driven
<i>drife</i>	<i>draf</i>	<i>drífen</i>
glide	(weak)	(weak)
<i>glide</i>	<i>glad</i>	<i>glíden</i>

* *Lade* and *load* are now hopelessly confused.

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
	rode	ridden
ride	rad	riden
	risen	risen
rise	ras	risen
	(weak)	riven
	rôf, raf	riven
shone	shone	shone
	scan	scinen
shrove	shrove	shriven
scribes	scraf	ge-scrifen
	slid	slidden (slid)
	slad	sliden
smote	smat	smitten (smit)
	(weak)	smiten
	snac	snicen
strode	strode	stridden
	strad	striden
struck	strac	strucken (stricken)
	strac	stricen
throve	throve	striven
	strof	striven
throve (thrived)	throve (thrived)	thriven
	throf	thrifen
wrote	wrote	written
wrath	wrat	writen

Conjugation exhibits a tendency to change the long *a* into *o*.

VI.—THE 'CHOOSE' CLASS.

chose	chosen
ceas	coren
clove	cloven (cleft)
cleaf	clefen
froze	frozen
freas	froren

The following bear less resemblance to their originals

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
fly (as a bird)	flew	flown
<i>flege</i>	<i>fleak</i>	<i>flogen</i>
lose	(weak)	lost (lorn)
<i>lese</i>	<i>leas</i>	<i>loren</i>
scethe	(weak)	sodden (sod)
<i>seothe</i>	<i>seath</i>	<i>soden</i>
shoot	(weak)	shotten
<i>seote</i>	<i>seest</i>	<i>scoten</i>

VII.—THE 'BLOW' CLASS.

blow	<i>blew</i>	blown
<i>blawe</i>	<i>bleom</i>	<i>blaswen</i>
crew	crew	(wanting)
<i>crowe</i>	<i>creow</i>	<i>crawen</i>
flow	(weak)	(weak)
<i>flowe</i>	<i>flow</i>	<i>flowen</i>
grow	grew	grown
<i>growe</i>	<i>greow</i>	<i>growen</i>
know	knew	known
<i>cnawe</i>	<i>cnecow</i>	<i>cnawen</i>
mow	(weak)	mown
<i>maue</i>	<i>meow</i>	<i>mawen</i>
row	(weak)	(weak)
<i>rowe</i>	<i>reow</i>	<i>rowen</i>
sow	(weak)	sown
<i>sawe</i>	<i>seow</i>	<i>sawen</i>
throw	threw	thrown
<i>thrawe</i>	<i>threow</i>	<i>thrawen</i>

Like 'Fall.'

draw	drew	drawn
<i>drage</i>	<i>droh</i>	<i>dragen</i>
fall	fell	fallen
<i>fealle</i>	<i>feoll</i>	<i>fealzen</i>
hew	(weak)	hewn
<i>heawe</i>	<i>heow</i>	<i>heawen</i>
hold	held	held (holden)
<i>healde</i>	<i>heold</i>	<i>healden</i>

Anomalous.

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
beat	beat	beaten
<i>beate</i>	<i>beat</i>	<i>beaten</i>
hang	hung (hanged)	hung (hanged)
<i>hange</i>	<i>heng</i>	<i>hangen</i>

VERBS OF THE WEAK CONJUGATION.

Besides the large class of what are frequently called Regular Verbs, because the Preterite and Perfect Participle are uniformly made by the simple addition of *-ed*, which includes all Verbs of French or Latin origin, the following Verbs belong to the Weak Conjugation :—

Verbs in which the addition of *d* or *t* is accompanied by change in the vowel-sound of the root.

<i>Present.</i>	<i>Preterite.</i>	<i>Past Participle.</i>
buy	bought	bought
catch	caught	caught
bring	brought	brought
sell	sold	sold
seek	sought	sought
beseech	besought	besought
teach	taught	taught
think	thought	thought
tell	told	told

The change of vowel in these Verbs, observes Dr. Morris, is not the same as that in the Strong Verbs. It is the Present Verb which has changed. The root of *tell* is *tal*, which we preserve in *tale* and *tal-k*. Compare *sell* and *sale*. Between the root and the Infinitive suffix there was once an *i*, which turned the *e*; thus, from the root *tal* came *tali-en*, which was afterwards modified to *teli-en* or *tell-en*. Compare *man*, *men*. The *told*, *sold*, represents the older *a* of *tale*, *sale*, which was afterwards modified.

2. Verbs in which the addition of the suffix accompanied by a shortening of the vowel-sound of

<i>Present.</i>	<i>Preterite.</i>	<i>Past Participle.</i>
bereave	bereft	bereft
creep	crept *	crept
deal	dealt	dealt
dream	dreamt	dreamt
feel	felt	felt
flee	fled	fled
hear	heard	heard
keep	kept	kept
kneel	knel	knel
leave	left	left
lose	lost	lost
mean	meant	meant
shoe	shod	shod
sleep	slept	slept
sweep	swept	swept
weep	wept	wept

3. Verbs in which the suffix has been dropped shortening of the Vowel.

<i>Present.</i>	<i>Preterite.</i>	<i>Past Participle.</i>
bleed	bled	bled
breed	bred	bred
feed	fed	fed
lead	led	led
light	lit	lit
meet	met	met
read	read	read
speed	sped	sped

4. Verbs in *-ld*, *-nd*, *-rt*, which have changed the root into *t*, and dropped the Tense suffix.

<i>Present.</i>	<i>Preterite.</i>	<i>Past Participle.</i>
bend	bent	bent
blend	blent	blent

* In early writers we find *crept* for *crepte*, *slep* for *slepte*, *kep* is, even at this day, a common vulgarism for *kept*.

<i>Present.</i>	<i>Preterite.</i>	<i>Past Participle.</i>
gild	gilt or gilded	gilt or gilded
gird	girt or girded	girt or girded
lend	lent	lent
build	built	built or builded
rend	rent	rent
send	sent	sent
tend	spent	spent
wend	went or wended	wended

bs in which the suffix has disappeared without further

<i>Preterite.</i>	<i>Past Participle.</i>	<i>Present.</i>	<i>Preterite.</i>	<i>Past Participle.</i>
cast	cast	set	set	set
cost	cost	shed	shed	shed
cut	cut	shred	shred	shred
hit	hit	shut	shut	shut
hurt	hurt	slit	slit	slit
knit	knit	split	split	split
put	put	spread	spread	spread
rid	rid	thrust	thrust	thrust

bs which, though they form the Past Tense in *-ed*,
-en of the Strong Conjugation in the Perfect Participle,
 obstacles to classification. Such Verbs are the

*graved, graven; help, helped, holpen (and helped); heav,
 en; melt, melted, molten (and melted); mow, mowed,
 are, rived, riven; saw, sawed, saven; shave, shaved,
 shew, shewed, shewn; thrive, thrived, thriven; swell,
 swollen; wax, waxed, waxen (and waxed); work,
 wrought (and also worked, worked).*

classes of Verbs are less ancient than the Strong Verbs,
 ancient than the ordinary Regular or Weak Verb.

Verbal Inflections in Chaucer.

writings of Chaucer mark an epoch at which the elabo-
 rations of the Anglo-Saxon Verb had been in great
 abandoned, without attaining as yet to the simplicity
 in English.)

Present Indicative has in the singular the suffixes
 (2) *-et*, (3) *-eth*, and in the plural *-en* or *-e* for all

persons. The same Inflections occur in the Indicative of Weak Verbs.

- (b) The Preterite of Strong Verbs has *-e* in the Second singular, and *-en* or *-e* in all persons of the plural.
- (c) The Present and Preterite Subjunctive have *-e* in all persons of the singular, and *-en* in all persons of the plural.
- (d) The Imperative ends in *-eth* in the plural, and (in all classes of Verbs) in *-e* in the singular.
- (e) The Infinitive ends in *-en* or *-e*. The Imperfect Participle ends in *-ing* or *-yng*. The Past Participle of Strong Verbs ends in *-en* or *-e*; that of Weak Verbs in *-t* (sometimes in *-et* or *-t*), and often has the prefix *ge-* or the weakened form *i-*.
- (f) The Gerundial Infinitive is occasionally found, as

The following Verbs, besides others, are now Weak. They were originally of the Strong Conjugation. The following are those of the Anglo-Saxon period:—

Present.	Preterite.	Past Participle.
ache (<i>ace</i>)	ached (<i>âc</i>)	ached (<i>acen</i>)
bake (<i>bace</i>)	baked (<i>bâc</i>)	baked (<i>bacen</i>)
bow (<i>buge</i>)	bowed (<i>bêdh</i>)	bowed (<i>bogen</i>)
brew (<i>browe</i>)	brewed (<i>bredan</i>)	brewed (<i>browen</i>)
burst (<i>berste</i>)	burst (<i>beurst</i>)	burst (<i>borsten</i>)
carve (<i>ceorfe</i>)	carved (<i>cearf</i>)	carved (<i>ceorfen</i>)
cleave (<i>cleafe</i>)	clave (<i>cleaf</i>)	cloven (<i>clöfen</i>)
creep (<i>creafe</i>)	crept (<i>creaf</i>)	crept (<i>crepen</i>)
delve (<i>delfe</i>)	delved (<i>deulf</i>)	delved (<i>delfen</i>)
dread (<i>on-dræde</i>)	dreaded (<i>-dræd</i>)	dreaded (<i>on-dræd, æd</i>)
fare (<i>fare</i>)	fared (<i>fôr</i>)	fared (<i>faren</i>)
float (<i>fleote</i>)	floated (<i>fleâf</i>)	floated (<i>floten</i>)
fold (<i>fealde</i>)	folded (<i>feald</i>)	folded (<i>folden, fealden</i>)
fret (<i>frete</i>)	fretted (<i>fret</i>)	fretted (<i>freten</i>)
glide (<i>glide</i>)	glided (<i>glid</i>)	glided (<i>gliden</i>)
gnaw (<i>gnage</i>)	gnawed (<i>gnâh</i>)	gnawed (<i>gnagen</i>)
grave (<i>grave</i>)	graved (<i>grâf</i>)	graven (<i>graven</i>)
gripe (<i>grife</i>)	griped (<i>grâp</i>)	griped (<i>grifen</i>)
hang (<i>hange</i>)	hanged (<i>hang</i>)	hanged (<i>hangen</i>)
heave (<i>hebbe</i>)	heaved (<i>huf</i>)	hoven (<i>hafen</i>)

<i>Present.</i>	<i>Preterite.</i>	<i>Past Participle.</i>
help (<i>helpe</i>)	helped (<i>healp</i>)	helped (<i>holpen</i>)
knead (<i>cneade</i>)	kneaded (<i>cnead</i>)	kneaded (<i>cneaden</i>)
laugh (<i>hleahhe</i>)	laughed (<i>hlôh</i>)	laughed (<i>hleahhen</i>)
leap (<i>hleape</i>)	leaped (<i>hleôp</i>)	leapt (<i>hleapen</i>)
let (permit) (<i>late</i>)	let (<i>let</i>)	let (<i>laten</i>)
lie (speak falsely) (<i>leoge</i>)	lied (<i>leah</i>)	lied (<i>logen</i>)
lock (<i>luce</i>)	locked (<i>ledc</i>)	locked (<i>locen</i>)
lose (<i>lose</i>)	lost (<i>leas</i>)	lost (<i>loren</i>)
melt (<i>melte</i>)	melted (<i>mealt</i>)	melted (<i>molten</i>)
mete (<i>mete</i>)	meted (<i>mæt</i>)	meted (<i>meten</i>)
reap (<i>ripe</i>)	reaped (<i>rôp</i>)	reaped (<i>ripen</i>)
rive (<i>rife</i>)	rived (<i>rof, raf</i>)	riven (<i>riven</i>)
row (<i>rowe</i>)	rowed (<i>reow</i>)	rowed (<i>rowen</i>)
seethe (<i>seothe</i>)	seethed (<i>seath</i>)	seethed (<i>soden</i>)
shape (<i>scafe</i>)*	shaped (<i>scôp</i>)	shaped (<i>scapen</i>)
shoot (<i>scote</i>)	shot (<i>scet</i>)	shot (<i>scolen</i>)
shove (<i>seofc</i>)	shoved (<i>seôf</i>)	shoved (<i>scofen</i>)
sleep (<i>slæp</i>)	slept (<i>slêp</i>)	slept (<i>slæpen</i>)
slit (<i>slite</i>)	slit (<i>slit</i>)	slit (<i>sliten</i>)
starve (<i>steorfe</i>)	starved (<i>stearf</i>)	starved (<i>storfen</i>)
sweat (<i>swæte</i>)	sweated (<i>swit</i>)	sweated (<i>swæten</i>)
swell (<i>swelle</i>)	swelled (<i>swæl</i>)	swollen (<i>swollen</i>)
thresh (<i>thersce</i>) †	threshed (<i>thærsc</i>)	threshed (<i>thorscen</i>)
thrive (<i>thrife</i>)	thrived (<i>thraf</i>)	thriven (<i>thripen</i>)
walk (<i>walke</i>)	walked (<i>welk</i>)	walked (<i>i-walken</i>)
warp (<i>wearpe</i>)	warped (<i>wearp</i>)	warped (<i>worpen</i>)
wash (<i>wasce</i>)	washed (<i>wosc</i>)	washed (<i>waescen</i>)
wax (<i>weaxe</i>)	waxed (<i>wox</i>)	waxed (<i>weaxen</i>)
weep (<i>wepe</i>)	wept (<i>wedp</i>)	wept (<i>wepen</i>)
wreak (<i>wrece</i>)	wreaked (<i>wræc</i>)	wreaked (<i>wrecen</i>)
wreath (<i>writhe</i>)	wreathed (<i>worðth</i>)	wreathed (<i>wriden</i>)
yell (<i>gille</i>) ‡	yelled (<i>geal</i>)	yelled (<i>gollen</i>)
yield (<i>gilde</i>)	yielded (<i>geald</i>)	yielded (<i>golden</i>)

Notice the softening of *sc* into *sh*.

† At a somewhat later period this Verb appears as Pres. Indic. *thresce*, *thraeth*, Perf. Part. *thruschen*. This is a good example of letter-transposition (*metathesis*).

‡ Notice the change of *g* into *y*.

Other Strong Verbs belonging to the Seven Class

CLASS I. To the same class as *on ginne, ongan, on suran* belonged also *berste, bearst, borsten* (burst), *climbe, clumbe, clumben* (climb), *melte, mealt, molten* (melt), *swelle, swollen* (swell), *winne, wan, wunnen* (win).

The same Class once contained the Verbs *bellew, bue, carve, delve, ding* (strike), *mik, mourn, starve, swallow, stir, spurn, thrash, wink, yield*.

'When Adam *delve* and Ev-e span,
Who was then the gentleman?'

Ding occurs in a rather curious passage—

'That thai suld tak kobille (*tristyl.*) stanes, (cobble stone)
And *ding* his teth out all at anes;
And when thai with the stanes him *dang*,
He stode ay laghand (*laughing*) tham omang.'

—MS. Harl. 4196, fol. 170c

CLASS II. To the same Class as *bere, ber, boren*, one belonged *nim* (take), and *quell*.

CLASS III. To the same class as *bidde, bød, biden*, one belonged the Verbs *fret, knead, mete* (measure). *wreak*. The Past Tenses of *wreak* in Middle English were *wreck* and *wro*. Participle *wroken* or *ywroken*. Surrey uses *un-wroken* in the sense of 'unavenged'—

'We shall not all *un-wroken* die this day.'

CLASS IV. To the same Class as *forsate, forsoke, forsaken*, one belonged the Verbs *drage, drōh, dragen* (draw), and *steahhen* (slay), which now form their Past Tense in *e*. The Class also included *ache, bake, fare, heave, laugh, shape, sit, wash, wax*.

An old form of the Past Tense of *shape* lasted until the 16th century—

'But at the last god *shope* a remedy.'

CLASS V. To the same Class as *arise, ards, arisen*, one belonged the Verbs *grife* (grasp), *shew, slit, sigh, writhe* (writhe).

'Absalom *drove* him out of his kingdom.'—*Comendale*.

'I thair chaulis *raf* (rived) in tua.'—*Cursor Mundi*.

Class VI. Many Weak Verbs once belonged to Class VI. *weste, seest, seafon* (shove), *suce, seac, sucon* (suck).

have occurs in Acts xvii. 34.

frozen has taken the place of *sfrozen*.

But Milton wrote :

'The parching air

Burns *sfroze* (frozen), and cold performs the effect of fire.'

Chosen has replaced the old Participle *coren*. This is one instance of the substitution of *ch* for *c*.

Loren survives in the Adjective *forlorn*. *Loren* = *losen*. The *l* has passed into an *r*. Compare *was* and *were*, etc.

Class VII. To the same Class as *blawe, blew, blawen*, belonged formerly the Verbs *flow, fold, leap, sleep, sweep, walk, wof*, and some others. *Leap, sleep, weep*, had at one time the Past Tenses *lep, slep, wep*. The Past Tense of *walk* was *welk*. A man *welk* thoru a wod (*through a wood*) his wai (*way*).

Peculiarities of Certain Weak Verbs.

Had and *made* are contractions of *hafde* and *makede*. The *of lay* and *say* represents an older *eg*, the original of 'lay' and *legan, laege, leagd*, and of 'say,' *seegan, sage, sagd*. The *misiked* and *spread* represent *schedde* and *sprædde*, the *de* suffix having been dropped, as in *cast, cut*, etc. In *sett*, from *seek*, the final *t* has changed the guttural *k* to *gh*. Similarly, in Middle English, we find *roughte* for *recked*. The guttural *gh* was similarly affected by the *d* of the suffix. Thus we find, in Middle English, *laughte, straughte*, for *laughed, stretched*.

SPECIAL PAST PARTICIPIAL FORMS.

Ago (i.e. *agone*) is the Past Participle of an old Verb *agan* 'go by, elapse'.

Astonied (old French *estonner*) = *astonished* (Dan. iii. 24). Compare also *astound*.

Beholden means 'obliged' or 'bound by duty.'

Bewrayed (Anglo-Saxon *be*, *vregan* = to discover) = to discover, to betray (Matt. xxvi. 73).

Born and borne. A child is *born*, a burden is *borne*. The distinction is quite modern.

Bounden (from *bind*) is now an Adjective, meaning 'bound by duty or law.'

Bed-ridden is no Participle. It is a corruption of *bed ridden* or 'bed-knight.' The unfortunate are often ridiculed.

Clad.—In *clad* the *a* is the original vowel (A.S. *clathian*; Past Tense, *clathode*; Part. *cladod*). The *th* has disappeared before the *d*.

Dight is short for *dighted*. It is connected with a Verb *dihstan*, to adorn.

Distraught is an exceptional form from the Verb *distraught*. It would seem to have been formed on the analogy of *caught* from *catch*. Similarly, Chaucer has *raught* for *reached*, and Shakespeare, *pight* for *pitched*.

Forlorn, meaning 'utterly lost,' is derived from the obsolete Verb *leosan*, to lose, of which the Participle is *losen*. *Lozen* softened into *loren*, gives the form *lorn*.

Fraught is a shortened form of *fraughted*, from a Verb *fraught*, another form of *freight*.

Gin is not a contraction of *begin*; it is the earlier form, which *begin* (*be-gin*) is an extension.

Knapt = broken. From Gaelic *ciap* = to break and *knob* = knob (Dutch *knoppe*, German *knobbe*).

Loaden is a form that has arisen in consequence of a confusion between the Verbs *lade* and *load*, words that have the same meaning, but are historically distinct.

Molten is now an Adjective, *e.g.* 'They worshipped the ~~molten~~ image.' It has been superseded, in ordinary use, by *melted*.

Naked. Perhaps from German *nackt*. We have no Verb *to nake*. (See Teutonic Adjectival Suffixes; cf. *wretched*.)

Quit (*freed*) appears as an Adjective in *quit-rent*.

(a) **Storied.** This word is formed after the analogy of Participle formations from the Noun *story* (Latin *historia*, French *histoire*).

(b) **Storied.** Cf. and contrast with (a), (French *estorer* = to construct). Note also *wretched*.

Straight is for *stretched*. It should not be confused with *strait* (old French *estroit*) - narrow.

Tight is a Participle of *tie* (A.S. *tigan*).

Tired (old French, *tiere* = row, cf. *tier*) = *arrayed*. Cf. *Tung-room*. It should not be confounded with *tired* from Latin *tere*, German *tereu* = *wearied*.

Went is the Preterite of *wend*, to *wend* or *turn*, but serves as the Past Tense of the Verb *to go*.

Wonted is an Adjective from the Noun *wont*, which was originally the Participle of *won* (to dwell, be accustomed). A.S. *wunian*.

Worsted (*i.e.* made worse, defeated) is the Participle of a Verb *to worst*, which is formed from *woorse*, with excrescent *s*.

Wrought is the old Past Participle of *work*. The Verb in A.S. was *wyrcan*, *worhte*, *worht*.

Many old Participles have been preserved in Compound Adjectives. Thus, *uncouth*, meaning 'unknown,' is from *cuth*, the Past Participle of *cunnan* (to know), *unkempt* is from *comb*, and *unthrif* from *thrive*.

Yclept is from the old Verb *clýpan* (to call). The prefix *ge-*, which formed the first syllable in so many Participles, as *gefallen*. Shelley imitates this in *star-y-paven*, for 'paved with stars.' Milton has even *pointing*, in which the *y* is prefixed erroneously to the Participle.

CONJUGATION OF THE ANGLO-SAXON VERBS.

I.—Strong Verbs.

Conjugation of the Strong Verb *bindan*, to bind.

The Strong Conjugation is sometimes called the *Conjunctive* Conjugation.

INDICATIVE MOOD.

SUBJUNCTIVE MOOD.

PRESENT TENSE.

Singular.

ic	bind-e, <i>I bind.</i>	bind-e, (If, etc.) <i>I bind.</i>
thu	bind-est, <i>Thou bindest.</i>	bind-e, " <i>Thou bindest.</i>
he	bind-eth, <i>He binds.</i>	bind-e, " <i>He binds.</i>

Plural.

we	bind-ath, <i>We bind.</i>	bind-en, -on, " <i>We bind.</i>
ge	bind-ath, <i>You bind.</i>	bind-en, -on, " <i>You bind.</i>
hi	bind-ath, <i>They bind.</i>	bind-en, -on, " <i>They bind.</i>

PAST TENSE.

The Conjugation of Strong Verbs is effected by mutation, as in modern English, thus—Present, *ic bind-e*, Past, *ic band*, *I bound*.

Singular.

ic	band, <i>I bound.</i>	bund-e, (If, etc.) <i>I bound.</i>
thu	bund-e, <i>Thou boundest.</i>	bund-e, " <i>Thou boundest.</i>
he	band, <i>He bound.</i>	bund-e, " <i>He bound.</i>

Plural.

we	bund-on, <i>We bound.</i>	bund-en, -on, " <i>We bound.</i>
ge	bund-on, <i>You bound.</i>	bund-en, -on, " <i>You bound.</i>
hi	bund-on, <i>They bound.</i>	bund-en, -on, " <i>They bound.</i>

IMPERATIVE MOOD.

*Singular.*bind, *bind.**Plural.*bind-ath, *bind ye.*

INFINITIVE MOOD.

bind-an, *to bind.*

GERUND.

to bind-anne, *for binding.*

IMPERFECT PARTICIPLE.

bind-ende, *binding.*

PERFECT PARTICIPLE.

bund-en, *bound.*

II.—Weak Verbs.

There are three Conjugations of Weak Verbs.

The First Class makes its Infinitive in *-an*, and its Preterite in *-ede*, as *hier-an*, to hear.

The Second Class makes its Infinitive in *-ian*, and its Preterite in *-ede*, as *wen-ian*, to wean.

The Third Class makes its Infinitive in *-ian*, and its Preterite in *-ede*, as *lus-ian*, to love.

(a) Conjugation of the Weak Verb *hier-an*, to hear.

The Weak Conjugation is sometimes called the New Conjugation.

Weak Verbs have the same endings as the Strong Verbs, except in the Past Tense and Past Participle. These are formed by adding *-de* and *-ed* respectively, with certain Consonantal changes.

INDICATIVE MOOD.

SUBJUNCTIVE MOOD.

PRESENT TENSE.

Singular.

ic	hier-e,	<i>I hear.</i>	hier-e,	(<i>If, etc.</i>) <i>I hear.</i>
thu	hier-st,	<i>Thou hearest.</i>	hier-e,	" <i>Thou hear.</i>
he	hier-th,	<i>He hears.</i>	hier-e,	" <i>He hear.</i>

Plural.

we	hier-ath,	<i>We hear.</i>	hier-en, -on,	" <i>We hear.</i>
ye	hier-ath,	<i>You hear.</i>	hier-en, -on,	" <i>You hear.</i>
ze	hier-ath,	<i>They hear.</i>	hier-en, -on,	" <i>They hear.</i>

PAST TENSE.

Singular.

ic	hier-de, <i>I heard.</i>	hier-de, (If, etc.) <i>I heard.</i>
thu	hier-dest, <i>Thou heardest.</i>	hier-de, " <i>Thou heard.</i>
he	hier-de, <i>He heard.</i>	hier-de, " <i>He heard.</i>

Plural.

we	hier-don, <i>We heard.</i>	hier-don, -don, " <i>We heard.</i>
ge	hier-don, <i>You heard.</i>	hier-den, -don, " <i>You heard.</i>
hi	hier-don, <i>They heard.</i>	hier-den, -don, " <i>They heard.</i>

IMPERATIVE MOOD.

*Singular.*hier, *hear.**Plural.*hier-ath, *hear ye.*

INFINITIVE MOOD.

hier-an, *to hear.*

GERUND.

to hier-enne, *for hearing.*

IMPERFECT PARTICIPLE.

hier-ende, *hearing.*

PERFECT PARTICIPLE.

ge-hier-ed, *heard.*(b) **Conjugation of the Weak Verb *wen-ian*, to wean.**

INDICATIVE MOOD.

SUBJUNCTIVE MOOD.

PRESENT TENSE.

Singular.

ic	wen-ige, <i>I wean.</i>	wen-ige, (If, etc.) <i>I wean.</i>
thu	wen-est, <i>Thou weanest.</i>	wen-ige, " <i>Thou weanest.</i>
he	wen-eth, <i>He weans.</i>	wen-ige, " <i>He weans.</i>

Plural.

we	wen-iath, <i>We wean.</i>	wen-ien, -on, " <i>We wean.</i>
ge	wen-iath, <i>You wean.</i>	wen-ien, -on, " <i>You wean.</i>
bi	wen-iath, <i>They wean.</i>	wen-ien, -on, " <i>They wean.</i>

PAST TENSE.

Singular.

ic	wen-ede, <i>I weaned.</i>	wen-ede, (If, etc.) <i>I weaned.</i>
thu	wen-edest, <i>Thou didst wean.</i>	wen-ede, " <i>Thou weaned.</i>
he	wen-ede, <i>He weaned.</i>	wen-ede, " <i>He weaned.</i>

Plural.

en-edon, <i>We weaned.</i>	wen-eden, -on, (<i>If, etc.</i>)	<i>We weaned.</i>
en-edon, <i>You weaned.</i>	wen-eden, -on, „	<i>You weaned.</i>
en-edon, <i>They weaned.</i>	wen-eden, -on, „	<i>They weaned.</i>

IMPERATIVE MOOD.

*Singular.*wen-e, *wean.**Plural.*wen-iath, *wean ye.*

INFINITIVE MOOD.

wen-ian, *to wean.*

GERUND.

to wen-iende, *for weaning.*

PERFECT PARTICIPLE.

wen-iende, *weaning.*

PERFECT PARTICIPLE.

wen-ed, *weaned.*Conjugation of the Weak Verb *lus-ian, to love.*

INDICATIVE MOOD.

SUBJUNCTIVE MOOD.

PRESENT TENSE.

Singular.

ige, <i>I love.</i>	lus-ige,	(<i>If, etc.</i>) <i>I love.</i>
est, <i>Thou lovest.</i>	lus-ige,	„ <i>Thou love.</i>
iath, <i>He loves.</i>	lus-ige,	„ <i>He love.</i>

Plural.

iath, <i>We love.</i>	lus-ien, -on,	„ <i>We love.</i>
iath, <i>You love.</i>	lus-ien, -on,	„ <i>You love.</i>
iath, <i>They love.</i>	lus-ien, -on,	„ <i>They love.</i>

PAST TENSE.

Singular.

ode, <i>I loved.</i>	lus-ode,	(<i>If, etc.</i>) <i>I loved.</i>
oest, <i>Thou lovedst.</i>	lus-ode,	„ <i>Thou loved.</i>
ode, <i>He loved.</i>	lus-ode,	„ <i>He loved.</i>

Plural.

oden, <i>We loved.</i>	lus-oden, -on,	„ <i>We loved.</i>
oden, <i>You loved.</i>	lus-oden, -on,	„ <i>You loved.</i>
oden, <i>They loved.</i>	lus-oden, -on,	„ <i>They loved.</i>

IMPERATIVE MOOD.

*Singular.*luf-a, *love.**Plural.*luf-iath, *love ye.*

INFINITIVE MOOD.

luf-ian, *to love.*

GERUND.

to luf-ienne, *for loving.*

IMPERFECT PARTICIPLE.

luf-iende, *loving.*

PERFECT PARTICIPLE.

luf-ed, *loved.***No Future Tense in A.S. Verbs.**The Present Tense could be used as a Future, *e.g.*—Ic fare to minum fæder = *I will go* (lit. *I go*) *to my father.*Æfter thrin dagum ic arise = *After three days I shall arise* (*I arise*).Ælle treow byth forcorfen = *Every tree shall be* (lit. *is*) *cut.*But the Compounds with *shall* and *will* were used also.**On the Preterites *sang* and *sung*, *rang* and *rung*, in Modern English.**In Verbs of the 'begin' class, most English grammars print the forms *sung*, *rung*, *swum*, etc., by the side of the *sang*, *rang*, *swam*, although the Preterites in *u* are generally abandoned by the best writers.

It is important to notice that in the Anglo-Saxon Verbs, which these are the modern representatives, the vowel in the Second Person singular, and in the plural number, different from the vowel in the First and Third Person of the singular. Thus—

Ic am,	<i>I ran,</i>	but we urnon.
Ic ongan,	<i>I began,</i>	" ongunnon.
Ic span,	<i>I span,</i>	" spunnon.
Ic sang,	<i>I sang,</i>	" sungon.
Ic swang,	<i>I swang,</i>	" swungon.
Ic dranc,	<i>I drank,</i>	" druncon.
Ic sanc,	<i>I sank,</i>	" suncon.
Ic swam,	<i>I swam,</i>	" swumon.
Ic sprang,	<i>I sprang,</i>	" sprungon.
Ic rang,	<i>I rang,</i>	" rungon.

There were, in fact, no such forms in Anglo-Saxon as *I am*, or *We swim*.

This distinction of Number and Person is not adhered to in Modern English.

Results of the Decay of Verbal Inflections.

In Modern English the results of decay in verbal inflections are these:—

We have no distinct forms left for the Subjunctive Mood, *was wert* be considered a Subjunctive form. But it seems that this word is also found in Indicative sentences.

We have lost *-an*, the ending of the Infinitive, *-anne*, etc., in the Gerund, and *-en* in many Perfect Participles. Also the Prefix *ge-* before the Perfect Participle.

In the Indicative Mood the endings *-est* (Present) and *ed'st* (Past) are retained in literature, but are obsolete in conversation. So also *-eth* for the Third Person singular (Present) belongs to archaic literature. There are now no inflections for the plural.

In the simple conjugation of a Strong Verb we have, therefore, only seven or eight distinct forms, viz. *seven*, if the Verb be like *bind*; *eight*, if, like *write*, it retains a distinct form of the Perfect Participle. Thus—

(1) Bind; (2) bindest; (3) binds; (4) bindeth; (5) bound; (6) boundest; (7) binding.

(1) Write; (2) writest; (3) writes; (4) writeth; (5) wrote; (6) wrotest; (7) writing; (8) written.

Of these seven or eight forms, three, viz. *writest*, *writeth*, *wrotest*, are obsolete in conversation.

A Table showing the Different Steps of the Transition of a Verb from Anglo-Saxon, through Intermediate to Modern English.

1. STRONG VERB.

Bind, bind,	<i>I bind.</i>
bindest,	<i>Thou bindest.</i>
bind-eth, bind-eth or bint, and in Northern dialects bind-es (-is, -ys),	<i>He binds.</i>

Bind-ath, bindeth, bind-e, bind,	<i>We, ye, they</i>
Band, bond, bound,	<i>I bound.</i>
Bund-e, bond-e, bound-est,	<i>Thou didst</i>
Bund-on, bond-en, bond-e, bond, bound,	<i>We, ye, they</i>
Bindath, bind-eth, bind,	<i>Bind ye.</i>
Bind-an, bind-en, bind-e, bind,	<i>(To) bind.</i>
To Bind-anne (the form in -anne was lost in the 14th century),	<i>For binding</i>
Bind-ende, bind-inde, bind-and, bind-ing,	<i>Binding.</i>
Bund-en, bond-en, bond-e, bond, bound-en, bound,	<i>Bound.</i>

2. WEAK VERB.

Hæl-e, hele,	<i>I heal.</i>
Hæl-est, hel-est,	<i>Thou healest</i>
Hæl-eth, hel-eth (Dialectical variations, -es, -is, -ys),	<i>He heals or</i>
Hæl-ath, hel-eth, hel-e,	<i>We, ye, they</i>
Hæl-de, hel-e-de, hel-e-d,	<i>I healed.</i>
Hæl-dest, hel-e-dest,	<i>Thou healed</i>
Hæl-don, hel-e-den, hel-e-de, hel-e-d,	<i>We, you, they</i>
Hæl-ath, hel-eth,	<i>Heal ye.</i>
Hæl-an, hel-en, hel-e,	<i>(To) heal.</i>
To Hæl-enne (the form in -enne was lost in the 14th century),	<i>For healing.</i>
Hæl-ende, hel-ende, hel-inde, hel-and, hel-ing,	<i>Healing.</i>
Hæl-ed, hel-ed,	<i>Healed.</i>

IMPERSONAL OR UNI-PERSONAL VERB

When a Verb has no grammatical subject, said to be Impersonal. *E.g.*—

It rains.

It thunders.

'It snewed in his hous of mete and drynk.'—*Chaucer.*

In 'it rains,' 'it freezes,' etc., the real Nominative to the Verb is the aggregate of circumstances (best known to the meteorologist) that produce rain or freezing.

Note the peculiar use of—

'*It warmed my heart when I beheld,
When Bolingbroke rode on roan Barbary.*'

—*Richard II.*

Here *warmed* is not Impersonal, but represents 'When I beheld,' etc.

Perhaps the nearest approach to an Impersonal Verb in English is in words like '*methinks*' (A.S. *thincan*, to seem, not *þencan*, to think), '*us ought*' (Chaucer), '*him listeth*' (*lystan*, please), etc.

♥ *Me seemed ful necessarye for to be had in engli-she.*—*Caxton.*

'For this *liketh* you, O yee children of Israel' (Amos iv. 5). A.D. 1611.

These, however, are not Perfect Impersonals, for the Nominative sentence generally follows. *Asse, us, him*, in these examples, are all Dative cases.

The construction in these half-obsolete expressions has been beautifully imitated in the following:—

'*Her seemed* she scarce had been a day
One of God's choisters.'—*D. G. Rossetti.*

Neuter (or Intransitive) Passives.

Some Intransitives (or Neuters) of Motion form their Perfect Tenses by the Substantive Verb (*to be*), as 'He *is* departed,' 'I *am* arrived;' 'He found them *fled*;' 'Get you *gone*.' These Verbs are sometimes called Neuter Passives. Compare Latin, '*Itum est*;' French, '*Je suis venu*;' German, '*Ich bin verweist*.'

Milton writes (*Paradise Lost*. Book VI. p. 229): 'Ere thus *was inned* and judged on earth.'

AUXILIARY AND DEFECTIVE VERBS.

Auxiliary Verbs.

In consequence of our lack of Inflections, from which we might have constructed the Verbal forms *synthetically*, we are obliged to compound the various Voices, Moods, and Tenses *analytically*, by means of Auxiliary Verbs.

These Verbs were all once capable of independent use. Some, however, have lost this power, others still retain it.

Verbs both Independent and Auxiliary, *be, have, will.*

Verbs that are purely Auxiliaries, *can, may, must, shall.*

Other Classifications are:—

1. Into **Simple**, as 'shall,' and **Compound**, as 'shall have.'
2. With respect to their functions as helping to form **Voice**, as *be*; **Mood**, as *may*; **Tense**, as *shall*.

It does not seem correct to admit Auxiliaries of Emphasis. If we rigidly define Voice, Mood, and Tense as **Inflections**, they avowedly cannot be formed by Auxiliaries.

Defective Verbs.

Defective Verbs are those in which some form is lacking; that is, which have not their full complements of Tense. They are of two kinds, those where the hiatus still exists, those where it has been filled up by forms from other roots. Most of the Auxiliary Verbs are Defective; so are some Principal Verbs, e.g. *hight, quoth, went, worth*. Also the Impersonal or Uni-personal Verbs, *methinks, meseems, metheth*, etc.

The Omission of 'to' before the Infinitive.

As before stated, *to* has intruded itself upon the Infinitive Mood, it not having been there anciently. In the cases of

Auxiliaries *can, be, must, let*, etc., and Verbs of the Senses, *see, hear, feel, to* is not even now inserted.

The Pure Auxiliaries *can, may, must, shall*, cannot have *to* before them, nor can they be in the Infinitive, for they are by the *Past Tenses* of former Strong Verbs, which have been put into a Present Tense signification. Compare Greek and Latin *novi*.

THE VERB HAVE.

HAVE (Habban).

(Principal Verb and Auxiliary.)

Only two Tenses of this Verb are Irregular.

Indicative Mood.

PRESENT IMPERFECT.

Singular.

1. I have (*habbe*)
2. Thou hast (*hafst*)
3. He has (*hafath*)

Plural.

- We have (*habbath*)
 Ye have (*habbath*)
 They have (*habbath*)

PAST IMPERFECT.

1. I had (*hafde*)
2. Thou hadst (*hafdest*)
3. He had (*hafdr*)

- We had (*hafdon*)
 Ye had (*hafdon*)
 They have (*hafdon*)

Hast = havest
Has = haves
Had = haved

The Verb **have** is used—

- (1) As a Transitive Verb denoting possession or holding, e.g. 'To *have* and to hold;' 'I *had* him then.'

Note, 'I *have* to go home' is explained in different ways—

- (a) As a Transitive Verb governing the Infinitive *to go*.
- (b) As a Mood Auxiliary of Obligation.
- (c) As equalling *am*, thus reversing the universal idiom, 'There *is to me*' = 'I *am*' where *to be* takes the place of *to have*.
 [See Greek, τῷ πολίτῃ φιλοῦσιν = 'To the citizen friends *are*' = 'The citizen *has* friends.'
 „ Latin, *Mihi est injusta noverca* = 'To me *is* an unjust stepmother' = 'I *have* an unjust stepmother.'
 „ French, *Le livre est à mon père* = 'The book *is to* my father' = 'My father *possesses* the book.]

The last explanation seems the correct one, as the notion of compulsion is attached to the Verb *is* as well as to *have*, e.g. 'This *is to be*, I say;' 'He *is to be* hanged.' Cf. also 'Christiani *est* neminem violare.'

- (2) As the Auxiliary of the Perfect Tenses, e.g. 'I *have* gained a scholarship.'

Have is often reduced by trituration to 'a.' See *Pilgrims' Progress*, 'Thou would'st not *a* bin afraid.'

In A.S., negative forms, such as *nafe* = have not, *naht* = not, *nath* = hath not, etc., are of common occurrence.

When the Verb *have* means to *keep* or *hold*, it may be used in the Passive Voice, like an ordinary Verb, as 'It *was* caught yesterday.'

Note the difference in the two sentences—

I *have* caught two fishes to-day.

I *have* two fishes, *caught* to-day.

BE (Wesan).

(Principal Verb and Auxiliary.)

Indicative Mood.**PRESENT IMPERFECT.***Singular.*

1. I am (*com, beo*)
2. Thou art (*earst, bist*)
3. He is (*is, bið*)

Plural.

- We are (*sindon, beoð*)
 Ye are (*sindon, beoð*)
 They are (*sindon, beoð*)

PAST IMPERFECT.

- | | |
|------------------------------|----------------------------|
| 1. I was (<i>wæs</i>) | We were (<i>wæron</i>) |
| 2. Thou wast (<i>wære</i>) | Ye were (<i>wæron</i>) |
| 3. He was (<i>wæs</i>) | They were (<i>wæron</i>) |

Subjunctive Mood.**PRESENT IMPERFECT.**

- | | |
|----------------------------------|---------------------------------|
| 1. If I be (<i>si, beo</i>) | If we be (<i>sin, beon</i>) |
| 2. If thou be (<i>si, beo</i>) | If ye be (<i>sin, beon</i>) |
| 3. If he be (<i>si, beo</i>) | If they be (<i>sin, beon</i>) |

PAST IMPERFECT.

- | | |
|---------------------------------|------------------------------------|
| 1. If I were (<i>wære</i>) | If we were (<i>wæren, -on</i>) |
| 2. If thou wert (<i>wære</i>) | If ye were (<i>wæren, -on</i>) |
| 3. If he were (<i>wære</i>) | If they were (<i>wæren, -on</i>) |

Imperative Mood.

- | | |
|---------------------------|-----------------------|
| 1. Be thou (<i>beo</i>) | Be ye (<i>beoð</i>) |
|---------------------------|-----------------------|

Infinitive Mood.

- | | | |
|------------------------|------------------|---------------------------------|
| <i>Simple Infin.</i> | <i>Imperfect</i> | Be (<i>wesan, beon</i>) |
| <i>Compound Infin.</i> | <i>Imperfect</i> | To be <i>Perf.</i> To have been |

Participles.

- | | |
|------------------|--|
| <i>Imperfect</i> | Being (this was in A.S. <i>wesende</i>) |
| <i>Perfect</i> | Having been |

The compound Tenses are regular.

THE VERB TO BE.

The Conjugation of this Verb is made up of different roots. These roots are—(1) *as*, (2) *be*, or *was*.

- (1) The Present Tense of the Indicative Mood is formed from the old Aryan root *as*, which appears in the Latin *est* and the Greek *esti*. The *s* of this root is softened in *am* (= *arm*?), *art*, *are*. *Are* is from *ar-on*, a form found in the earliest English, but introduced by the Latins.
- (2) The Present Subjunctive, the Imperative, the Infinitive and the Participles are formed from the root *be*. It was formerly also a Present Indicative from this root, viz.—(1) I be, (2) Thou beest, (3) He be. Plural, Ye, They be or ben.
- (3) The Past Indefinite Tense of the Indicative and Subjunctive is formed from the root *wes* or *was* of the old *wesan*=to be. In *were* the *s* has been softened to *r*.

Am.
Art.
Is.
Are.

Was.
Wast.
Were.
Wert.

Am (A.S. *com*). The *m* is a relic of an old Pronoun of the First Person. Compare Latin *sum*; Greek *εἰμι*; the Pronoun *me*.

Art (A.S. *eart*). The *t* represents an old Pronoun of the Second Person. Compare the *t* of the German *du* thou art. Also *wilt*, *shalt*.

Is (a variety of the root *as*) has lost its old Pronominal suffix *-th*. Compare the German *er ist*; Latin *-est*; Greek *ἐστι*.

Are is an abbreviation of the Scandinavian *ar-on*, which is the personal suffix of a Past Tense.

Was (A.S. *was*) is the Past Tense of the Strong Verb *wesan*, to be. It has therefore no endings to mark the First and Third Persons. Compare the German *er war*, *es war*; the English *ge-wesen*, been.

Wast. The old form was *ware*. **Wert**, which is sometimes used as a Past Tense, was evidently formed from *were*. Both *wast* and *wert* are comparatively modern forms.

Were (A.S. *wæron*).

Verb is generally considered as exclusively Subjunctive, but is found in sentences where the meaning is clearly Indicative.

Negative forms of this Verb were common in Anglo-Saxon, e.g. *ic ne am* = I am not. See also *neart*, *nis*, etc.

Verb **be** is used—

(1) As a *Principal Verb* in the sense of *to exist*, e.g.—
God *is*, and *is* a rewarder.
Who *was*, and *is*, and *is to come*.

(2) As a *Verb of Incomplete Predication*, e.g.—
Scotland *is* mountainous. Henry *is* a physician.

(3) As the *Auxiliary of*—(1) the *Passive Voice*; (2) the *Perfect Tense*, e.g.—
We *are* betrayed. He *is* risen.

See 'have' with regard to 'He *is* to be hanged,' where *is* is sometimes erroneously called an *Auxiliary of Mood*.

DO (Don).

(Principal Verb and Auxiliary.)

Indicative Mood.

PRESENT IMPERFECT TENSE.

<i>Singular.</i>	<i>Plural.</i>
I do (<i>do</i>)	We do (<i>doth</i>)
Thou dost (<i>dost</i>)	Ye do
He does (<i>deth</i>)	They do

PAST IMPERFECT TENSE.

I did (<i>dyde</i>)	We did
Thou didst	Ye did
He did	They did

Imperative Mood.*Singular.*

Do (thou)

Plural.

Do (ye)

Subjunctive Mood.

(If) I do, thou do, he do, etc.

Do is remarkable as being one of the only two remaining Verbs which form their Preterite by reduplication. Such Verbs were numerous in Anglo-Saxon. *Do, did, done* are represented in Anglo-Saxon by *do, dyd, ge-don*.

The root *do* in Anglo-Saxon is the same as the root *thei* in the Greek *tithemi*, and the root *dha* in the Sanscrit *dadhāmi*.

There is also an old Verb *dugan* (Present, *deak*; Preterite, *dohte*), meaning 'to avail,' 'to suffice,' or 'be good for' (*Lat. valere*). This Verb appears in the Adjective *doughty*, and in the second Verb of the phrase, 'How do you *do*?' 'That will *do*, thank you.'

Do has also the sense of *put*, as appears in *don, doff, doon* (do on, do off, and do out), which mean 'put on,' 'put off,' and 'put out.' It also meant *to make* or *cause*, and was followed by an Infinitive, as in '*We do you to wit*' = 'We make you to understand;' '*They have done her understonde*' = 'They have made her understand;' and '*Here did she fall a tear*' = 'Here she let a tear fall.'

Do is used in six different ways in English:—

(1) As a *Principal Verb* (Anglo-Saxon *don* = to do, to make)

(a) Meaning *to act*, e.g. 'As I *do*, so shall ye *do*' (Judges vii. 17).

(b) Meaning *to put*, e.g. '*Do away* the iniquity of Thine servant' (1 Chron. xxi. 8).

(c) Meaning *to make* (nearly obsolete, e.g. 'They have *done* her understonde' (*Gower*)).

This use still obtains in the lowly phrase, 'You *do* me proud, sir,' and in '*Done* into verse.'

(d) Meaning *to achieve* or *to accomplish*, e.g. 'To *do* or die.' Cf. *decid*.

The Verb *to do* performs the same office for Verbs,

thing for Nouns. It may be substituted for all Verbs of action (see *Stormonth's Dictionary*, 'do'), and prevents their too frequent repetition.

- (2) In the sense of Latin *valere*, to be well, to fare, etc. (Anglo-Saxon *dugan*).

'How do you *do*?' 'He is *doing* very badly.' 'The well-to-do.'

- (3) With an *Imperative* force, e.g.—

'Do let that alone.' 'Do take pains, now *do*.'

- (4) As an *Interrogative and Negative Auxiliary*, e.g.—

'Do you believe this? I *do* not.'

- (5) As a *Tense Auxiliary*, e.g.—

'And they *did* eat' (Matt. xxvi. 21). *Did* is certainly not emphatic in this instance. This use was very common in the fourteenth century, but is now almost neglected except by poetasters, some of whom resort to it under the least compulsion of rhyme or rhythm.

- (6) As an *Emphatic Auxiliary*, e.g.—

'I *do* believe, I *do* believe' (*Popular Hymn*).

The Verb *do* in interrogative and negative sentences is followed by the Infinitive, as—

'Did you not hear?' (*Byron's 'Waterloo'*). 'Did you remember?'

Occasionally *do* governs an Objective, as, 'He *did* thankings' (Matt. xv. 36, *Wiclif's Version*).

WILL (Willan).

(Auxiliary and Principal Verb.)

Indicative Mood.

PRESENT IMPERFECT TENSE.

Singular.

1. I will (*wile*)
2. Thou wilt (*wilt*)
3. He will (*wile*)

Plural.

- We will (*willath*)
Ye will
They will

Imperative Mood.*Singular.*

Do (thou)

Plural.

Do (ye)

Subjunctive Mood.

(If I do, thou do, he do, etc.

Do is remarkable as being one of the only two Verbs which form their Preterite by reduplication. Verbs were numerous in Anglo-Saxon. *Do, did*, represented in Anglo-Saxon by *do, dyd, ge-don*.

The root *do* in Anglo-Saxon is the same as the root *do* in Greek *dokein*, and the root *da* in the Sanscrit *da*.

There is also an old Verb *dagian* (Present, *deah*; *deah* is meaning 'to avail,' 'to suffice,' or 'be good for.' This Verb appears in the Adjective *dought*, the second Verb of the phrase, 'How do you do?' 'Do, thank you.'

Do has also the sense of *put*, as appears in *den*, *den* is *do* and *do* out, which mean 'put on,' 'put on,' 'put on.' It also meant *to make* or *cause*, and was used as an Infinitive, as in 'We *do* you to wit' = 'We make you understand.' 'Then *do* her *understande*' = 'To make her understand;' and 'Here *did* she *fall* a *tear*' = 'Here let a tear fall.'

Do is used in six different ways in English:—

(1) As a Preterite Verb (Anglo-Saxon *don* = to do, to

do. Meaning *to act*, e.g. 'As I *do*, so shall ye *do*'
vii. 171.

(2) Meaning *to put*, e.g. 'Do away the *iniquity*
servant' (1 Chron. xxi. 8).

(3) Meaning *to make* (nearly obsolete
her *understande*) (Gower).

This use still obtains in the low
proud, sir, and in 'Done into

(4) Meaning *to arrive* or *to come*
do.' Cf. *do*.

The Verb *do* per

ust, (4) **Can,**

common is, that
of the **Strong**
resent, and has
terite of the
it is, that they
n singular, as
se. The same

the rest, are
in meaning,
the form of
all; he *dare*;
later-formed
rally of the

(*don*)

(*don*)

resentia

nylist.

PAST IMPERFECT TENSE.

Singular.

1. I would (*wolde*)
2. Thou wouldest *or* wouldst
3. He would

Plural.

- We would (*woldon*)
 Ye would
 They would

This Tense has both a Past and Præterito-Presentia meaning.

Subjunctive Mood.

PAST IMPERFECT TENSE.

- | | |
|---|-----------------|
| 1. (If) I would | (If) we would |
| 2. (If) thou wouldest <i>or</i> wouldst | (If) ye would |
| 3. (If) he would | (If) they would |

In Anglo-Saxon there were two Verbs of kindred meaning—*willan*, to will, and *wilnian*, to desire. In consequence of this similarity, the forms of the two Verbs were often confused.

Willan was conjugated *ic wille*, *thee wilt*, *he wile*, and in the plural *we willath*, etc. The Past Tense was *ic wolde*. The Verb *wilnian* was regular, having for its Past Tense *ic wilnode*.

Will has been formed after the analogy of *shall*. In Anglo-Saxon *shal* and *wil* are found for *shall* and *will*.

An old form of the Present was *I wol*, whence comes the negative form *I won't* (*I wol not*). This inflection still prevails in South Staffordshire. In Anglo-Saxon the negative *ne* prefixed to *will* produced *ic nille* = I will not, whence came the phrase 'willy-nilly.' In the Past Tense we find *ic nolde* = would not.

Besides being used as a mere auxiliary for forming future tenses, the Verb *will* is used to express determination or intention. It has this force in all the persons. 'Not as I *will*, but as thou *wilt*.' 'He *will* do this, though I have forbidden it.' 'To *will* is present with me.' 'What *wouldst* thou?' etc.

When used in the strong sense of having a determination to do something, the Verb *will* may be conjugated like a Regular Verb.

as (1) **Shall**, (2) **May**, (3) **Must**, (4) **Can**,
(5) **Dare**, (6) **Wot**.

which all these Verbs have in common is, that **use is in reality a Preterite of the Strong** which has replaced an older Present, and has been supplied by a secondary Preterite of the **ion**. One consequence of this fact is, that they take *s* as a suffix in the third person singular, as *he shalls*, *he mayes*, etc., but do not belong to the Preterite Tense. The same that *will* is not an old Preterite.

As, the Verbs *may*, *can*, *shall*, and the rest, are **es in form** and Present Tenses **in meaning**, their Third Persons singular have the form of the Present, as *he may, can, shall*; *he dare*; or *he mayes, he cans*, etc. The later-formed Tenses of these words are naturally of the **ion**—*might, could, durst, wist*.

SHALL (Sculan).

Indicative Mood.

PRESENT IMPERFECT TENSE.

<i>Singular.</i>	<i>Plural.</i>
<i>I shall (scall)</i> *	We shall (<i>sculon</i>)
<i>Thou shalt (scealt)</i>	Ye shall
<i>He shall (sceal)</i>	They shall

PAST IMPERFECT TENSE.

<i>I should (sceolde)</i>	We should (<i>sceoldon</i>)
<i>Thou shouldst (sceoldest)</i>	Ye should
<i>He should (sceolde)</i>	They should

has both a Past and Præterito-Presentia

* Words beginning with *sc* often take *sh* in Modern English,
sc = Shell, scold = Shield.

Subjunctive Mood.

*Singular.**Plural.*

- | | |
|-----------------------------------|------------------|
| 1. (If) I should | (If) we should |
| 2. (If) thou shouldst or shouldst | (If) ye should |
| 3. (If) he should | (If) they should |

Shall has no Imperative, no Infinitive, and no Participle. This is explained by its origin.

The original Infinitive was *sculan*, which meant 'to owe.'

'For by the faith I *shal* to God.'—*Chaucer*.

According to Grimm, *shall* is the Preterite or Perfect of Verb meaning 'to kill,' the form of which was probably *skil*. But inasmuch as killing involved the payment of the penalty or *wer-geld*, 'I have killed' came to mean 'I owe the fine,' and thence simply 'I owe.' (Cf. German *schuldig* = indebted.) The word still conveys a notion of obligation, especially when the modern Past form *should* is used in the second person, e.g. 'You *should* pay your debts.'

Be ðu ær he sceal sweltan.

By our law he ought to die (John xix. 7).

After *shall* came to be used as a Present Tense, another Past Tense (*should*) of the Weak Conjugation was formed to supply its place. The Verb then came to denote some compulsion or obligation.

As intermediate uses between 'owing' and 'futuraity,' note the following:—

'Who *shall* dare to arraign them?'—*Milman's 'Annals of St. Paul'*.

'Who *shall* dare to chide me?'—*Eliza Cook*.

'Men and brethren! what *shall* we do?'—*Acts*.

These uses of *shall* are between both, and include both, the specified uses 'Who *shall* dare' = 'Who *will* (futuraity) take the responsibility (owing) of chiding me?'

As an auxiliary, *shall* was used compounded with the principal Verb, e.g. (Isaiah xi. 4, Version of 1611), 'Every valiant *shall be* (not *shall be*) exalted.'

Notice the suffix *t* in *shaft*. It is older than *st*, and is found in Gothic.

Shall and Will.

The right use of these Verbs is one of the most intricate questions in English Grammar, and many who from instinct employ them correctly would find the greatest difficulty in giving an explanation. The following paragraph, we believe, states the rule correctly:—

Shall implies some constraint or the force of external circumstances affecting an action; while *will* implies wish or willingness, and freedom from external constraint, as if the action was entirely dependent on the actor's wishes. *Shall* is the usual auxiliary to express simple futurity, or the fact that a thing is coming to pass at a later time. But since there is an idea of constraint in the word *shall*, it is often more polite in speaking to others, or of others, to avoid it and to use *will*. Hence the simple future is expressed (1) in direct statement by *shall* for the first person, and *will* for the second and third persons, as, I *shall* go, You *will* go, He *will* go; (2) in direct question by *shall* for the first and second persons, and by *will* for the third person; (3) in indirect statement and indirect question by *shall* for the first person; by either *shall* or *will* for the second person when the principal clause is in the second person, but *will* when the principal clause is in the first or the third person; by either *shall* or *will* for the third person when the principal clause is in the third person, but *will* when the principal clause is in the first or the third person. But if these two auxiliaries are changed, and *will* used with a direct statement in the first person, and *shall* in the second and third persons, as, I *will* go, You *shall* go, He *shall* go, then the former will express a promise. Hence a distinction may be drawn between a predictive future and a promissive future.

Should and *would*, when used as the Past Tenses of *shall* and *will*, follow the same laws; but *should* is used also with all persons to express obligation, as, "He feels he *should*

The Future Tense Auxiliaries.

There was not in Anglo-Saxon (as we have before pointed out) a *flexional* Future Tense, but the Present Tense was used in a Future sense, as indeed it is every day even now. ('I *am* to be crowned to-morrow.')

In course of time, throughout our kindred languages the symbolic words were used to express the Future. These are *shall, will, werden*. Of these, German employs all three, English two, and our remaining kin-tongues only one.

Shall is more ancient but less active than *will*. What was the domain of *will*, it is an encroachment upon *shall*, and this domain is continually increasing.

MAY (Mugan).

Indicative and Subjunctive Moods.

PRESENT IMPERFECT TENSE.

Singular.

Plural.

- | | |
|---------------------------------------|-------------------------|
| 1. I may (<i>mæg</i>) | We may (<i>magon</i>) |
| 2. Thou mayest (<i>meaht, miht</i>) | Ye may |
| 3. He may (<i>mæg</i>) | They may |

PAST IMPERFECT TENSE.

(With both Present and Past meaning.)

- | | |
|------------------------------|-----------------------------|
| 1. I might (<i>meahte</i>) | We might (<i>meahten</i>) |
| 2. Thou mightest or mightst | Ye might |
| 3. He might | They might |

May has no Imperative, no Infinitive, and no Participle.

This is explained by its origin, for *may* meant in Anglo-Saxon 'I am able,'* but in reality it is the Preterite Tense of an older Verb. At one time, however, it had an Infinitive *meagan*.

* 'How *mai* a man be borun whanne he is oold?' — *Wyclif*, 138.

The *y* of *may* is a softened form of the *g* in the root *mag*, 'I may' being represented in Anglo-Saxon by *ic mag*. Similarly, *day* has come from *dæg*. The old Second Person singular of the Present Tense was *miht*. *Mayest* is a comparative modern form.

A cognate form of *may* was *mow* (*ic mow*), of which the Past Tense was *mought* (*mohhte*). This form is used by Spenser, and still survives in provincial English.

May is frequently used Optatively, as, 'May I be there to see' (*John Gilpin*).

MUST (Motan).

Indicative Mood.

PRESENT AND PAST IMPERFECT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. I must (<i>mōste</i>)	We must
2. Thou must	Ye must
3. He must	They must

This was conjugated in Anglo-Saxon—

PRESENT.		PAST.	
<i>Singular</i>	<i>ic mōt</i>	<i>Singular</i>	<i>mōste</i>
	<i>thu mōst</i>		<i>mōstest</i>
	<i>he mōt</i>		<i>mōste</i>
<i>Plural</i>	<i>we mōt-on</i>	<i>Plural</i>	<i>mōst-on</i>

Must (Anglo-Saxon, *mōste*) was the Past Tense of the Verb *motan*, which meant 'to be allowed' or 'permitted.' It still has this sense in such phrases as 'You must not do this.'

Chaucer uses, in the First and Third Persons singular, *mot* and *must*; in the Second Person, *most* and *must*; and in the plural, *mooten* or *moote*. He also uses *I moste* as a Present Tense, thus, '*I moste gon*' = I must go (*Tale of M. of L.*, 282). The old Present *mote* is thus used by Spenser :

'Præliſſa was as faire as faire mote bee.'—*F. Q.* i. 2. 37.

Buton, therefore, is wrong when he uses it for a Past Tense:

'Whate'er this grief mote be, which he could not control.'

When the Preterite *must* came to be used as a Present Tense it acquired a stronger sense, and was used, as now, to express compulsion.

Origin of the s in Must.—The *s* of *must* is a softer form of the *t* of the root *mot* before the *t* of the suffix, that is to say, the final *-te* of the Past Tense. Compare the *fo wist*.

Must is now used only in the Indicative Mood, sometimes as a Present, sometimes as a Past Tense. When past time referred to, *must* is usually followed by the Perfect Infinitive, 'He must have done it.' Compare *ought*.

Mun originally = to consider = to determine = to be obliged. *Mun* is often used in the Midlands for *must*, e.g. 'I *mun* do it.'

CAN (Cunnan).

Indicative Mood.

PRESENT PERFECT TENSE.

Singular.

1. I can (*can*)
2. Thou canst (*canst*)
3. He can (*can*)

Plural.

- We can (*cunnon*)
Ye can
They can

PAST IMPERFECT TENSE.

- | | |
|------------------------------------|----------------------------|
| 1. I could (<i>cuthe</i>) | We could (<i>cuthon</i>) |
| 2. Thou couldst (<i>cuthest</i>) | Ye could |
| 3. He could (<i>cuthe</i>) | They could |

(This Tense is used both as a *Present* and a *Past*.)

Subjunctive Mood.

PRESENT IMPERFECT TENSE.

- | | |
|--------------------|---------------|
| 1. (If) I can | (If) we can |
| 2. (If) thou canst | (If) ye can |
| 3. (If) he can | (If) they can |

PAST IMPERFECT TENSE.

- | | |
|----------------------|-----------------|
| 1. (If) I could | (If) we could |
| 2. (If) thou couldst | (If) ye could |
| 3. (If) he could | (If) they could |

Can was originally the Past Tense of the Verb *cunnan*, to know. It appears in Anglo-Saxon with the meanings of 'I know' and 'I am able.'

A later form of the Infinitive was *con*. This is the word that still subsists in the Verb *to con*, as, 'For task *unconned* are surely spent' (*Shenstone*).

Could is derived from Anglo-Saxon Past Tense *cuth*. Its origin is an interloper, inserted through the influence of *would* and *should*, in which words it is radically correct.

Cunning, which now means craft (Noun), crafty (Adjective), meant originally knowledge (Noun) and *knowing*.

'I have filled him with wisdom, understanding, and knowledge; to devise *cunning* works.'—Ex. xxxi. 3, 4.

Cunning = knowing = skilful = crafty = sly or tricky.

'Carried by *cunning craftiness*.'—Eph. iv. 14.

The old Perfect Participle *cuth* (known) survives in *uncouth*.

The old meaning of *can* (to know) is seen in—

'*Thanne hit ne cunnan*' = than it not to know.—*Aelfric*, d. 1006.

'*I can wel frenshe, latyn, english, and duche*.'—*Caxton*, 1481.

We find the ordinary meaning of *can* (to be able) in—

'*How can* a man be boren when he is olde?'—John iii. 4, *Tyndale's Version*.

'*No man coude* do such miracles as thou doest.'—John iii. 2, *Tyndale's Version*.

OUGHT.

Singular.

1. I ought (*âhte*)
2. Thou oughtest
3. He ought

Plural.

- We ought (*âhton*)
 Ye ought
 They ought

Ought is, etymologically, the Past Tense of the Verb *owe*. It is now considered a Present Tense, with the meaning of the Latin *debeo*.

Owe is conjugated regularly when it means to be in debt.*

* To understand this, consider the expression, 'You owe me a thousand pounds.' This meant at one time, 'You possess for me a thousand pounds,' the Pronoun *me* being in the Dative Case. This may have been the way in which the word was used originally. Afterwards the Verb was used without any thought of an accompanying Dative.

Owe and *own* are both derived from the A.S. *agan*, to own or possess. From this was developed the secondary meaning 'to have as a duty.' The Adjective *own* (my own, etc.) is the Perfect Participle of the same Verb.

Ought, the Past Tense of *owe*, is used in its literal sense (Shakespeare—'He said you *ought* (i.e. *owed*) him a thousand pounds' (*Henry IV.* Part I. Act iii. Scene 3), and 'Like a deep well that *owes* (i.e. *possesses*) two buckets' (*Richard II.* Act iv. Scene 1). It is now used as a Present, to express moral obligation, thus—

Present—He ought to do it.

Past—He ought to have done it.

WIT.

To **wit** (A.S. *witan*) means 'to know.' 'I do you to wit' = 'I make you to know.'

The forms, *I wot*, *God wot*, etc., are found in old writers.

Wots and *wotteth* are false forms. So, also, is the Participle *wotting*. The old form was *witende*, which has been preserved in *unwittingly*. *Wot* is a Preterite of the Strong form, which has supplanted the old Present, and has been replaced by a Preterite, *wist*, of the Weak Conjugation.

The Anglo-Saxon Present Tense of this Verb was *ic wat*.

Singular.

1. *Wat*
2. *Wast*
3. *Wat*

Plural.

1. *Witon*
2. *Witon*
3. *Witon*

The Past Tense was *wiste*.

The *s* in *wist* arose probably in the effort to connect the of the root with the *te* of the Past Tense.

Compare **must**.

Wit contains the root *vid*, which appears in the Latin *vid-ere*, and originally meant *to see*.

There was a negative form *not* (n'ot) = *ne wat* = I know not, which appears in 'He employed menaces and threats and what *not*.'

The form 'I wis.'

The form *wis* was frequently but erroneously used by northern writers, as the First Person Singular Present of *wer*.

Its usage originated from an Adverb *ywis* or *ywiss* (compare modern German *gewiss* and A.S. *gewislice*) meaning *certainly*. Compare—

'Right good knyght and trew of word *ywis*.'—*Fairy Queen*, II. i. 19.
'Land, *I wis*, was well worth three.'—*Hair of Linne*.

DARE (Durran).**Indicative Mood.****PRESENT IMPERFECT TENSE.***Singular.*

1. I dare (*dear*)
2. Thou darest (*dearst*)
3. He dare (*dear*)

Plural.

- We dare (*durron*)
Ye dare
They dare

PAST IMPERFECT TENSE.

1. I durst (*dorste*)
2. Thou durst (*dorstest*)
3. He durst (*dorste*)

- We durst (*dorsten*)
Ye durst
They durst

Subjunctive Mood.**PRESENT IMPERFECT TENSE.**

- | | |
|-------------------|----------------|
| 1. (If) I dare | (If) we dare |
| 2. (If) thou dare | (If) ye dare |
| 3. (If) he dare | (If) they dare |

PAST IMPERFECT TENSE.

- | | |
|--------------------|-----------------|
| 1. (If) I durst | (If) we durst |
| 2. (If) thou durst | (If) ye durst |
| 3. (If) he durst | (If) they durst |

The uses of 'dare.'

1. As a Transitive Verb = to challenge (Latin *provoco*). e.g. 'I dare thee forth.' Used in this sense, the Verb is perfect Regular.

2. As Intransitive = to have courage, to venture (Latin *audeo*), e.g. 'I dare do all that may become a man.'

(Note the phrase I *daresay* or *dare say*, and compare it with I *dare to say* and I *dare you to say*.)

The Intransitive Verb *dare* is Irregular as given above.

Dare, like most of the Auxiliaries, is a Præterito-Present, like *oïda* (Greek), *novi* (Latin).

Durst (*dorste*) is the proper Past of the Intransitive *dare*. It has been erroneously supposed to be the Second Person singular used for all three Persons. But this is not so, the Second Person was at one time *dorstest*. The *s* is radical, the *t*, the Past Tense termination.

'He dare,' not 'he dares.'

The Third Person singular of this Verb is not *he dares*, but *he dare*, e.g. 'He dare not do it.' The reason is that the *s* of the Third Person singular is a suffix that belongs to the Present, not to the Past Tense, and *dare*, as has been previously stated, was originally a Preterite. A few other Verbs partake of this peculiarity. Compare *he shall*, *he may*, *he must*, *he can*, and *will*.

SOME OBSOLETE VERBS.

Quoth (A.S. *cwæth*) is a Past Imperfect Tense of *cwæthan* to say. 'Quoth I' and 'quoth he' meant 'said I,' 'said he.' The same word appears in *be-queath*, and perhaps in *quote*.

'Quoth the raven, "Never more."'—*E. A. Poe*.

Wont is a Perfect Participle from *wunian*, to dwell. Compare the German *wohnen*. Formerly *I wont*, *he wont* (Latin *solebam*, *solebat*), etc., were used in the Indicative Mood—

'Pure stream, in whose transparent wave
My youthful limbs *I wont* to lave.'

'Was *I wont* to do so to thee?'—Num. xxii. 30.

Worth is a relic of *weorþan* = to become or to happen. It is now obsolete except in the Subjunctive-Imperative, as—

'Howl ye, Woe *worþ* the day!'—Ezek. xxx. 2.

'Woe *worþ* the chase, woe *worþ* the day.'—*Lady of the Lake*.

By Chaucer's time it was almost extinct. Examples—

'We *worþ* the faire gemme vertuelesse.'—*Chaucer*.

'So that beggers wol a byshop schal *woerthen*.'—*Piers the Plowman*.

'London he is icleped and *worþ* (shall be) evermo.'—*Robert of*

Gloucester.

Compare the German *werden*.

Gan is quite obsolete, and was equivalent to the auxiliary *to go*.—

'A wryght in thys land *gan* dwelle.'—1460.

It must not be confounded with its derivative *began* = to commence, nor especially with the contraction '*gan*' = began; e.g.—

'Nor with less dread the loud

Ethereal trumpet from on high '*gan* (began) blow.'

Hight = was called, is an Imperfect Tense, from *hatan*, to be called. This appears to be the sole relic in English of its lost Passive Inflection.

'The city of the Great King *hight* it well.'—*Fairy Queen*.

Dight = decked, is a Past Participle, from *dihstan*, to adorn.

'Starred windows richly *dight*,'—*Il Penseroso*.

Methinks (Impersonal Verb) is equivalent to 'it seems to me' (Lat. *mihi videtur*). It is derived from *me*, the Dative of the Personal Pronoun *I*, and the Verb *thincan*, to seem, not to be confounded with *thencan*, to think. In Middle English *methinketh me*, 'it thought them,' etc., occurs. Compare the German Verb *dunken*, to seem, and *denken*, to think.

Meseems is from A.S. *seman*, to seem or appear.

Meisteth means 'it pleases me,' as *him listed* = it pleased him. A.S. *lystan*, to will, please. Shakespeare uses *list* as a Personal Verb. Thus the old Impersonals *him hungrede*, etc., mean 'he hungered,' etc.

Whist is properly an Interjection of Silence, but is used as a Verb or Participle by Surrey, Shakespeare, and Milton.

'The wild waves *whist*.'—*Tempest*, Act i. Scene 2.

'The winds with wonder *whist*.'—*Hymn on Nativity*.

V.

ADVERBS.

QUESTIONS ON THE ADVERB.

1. *What is an Adverb? In how many ways may Adverbs be classified?*
2. *Which class of Adverbs is most numerous, and from what parts of speech are they mostly formed? Give six examples.*
3. *Name some Conjunctive Adverbs, and construct sentences containing them.*
4. *Write the Demonstrative Adverbs which correspond to the Interrogative Adverbs where, whence, whither.*
5. *Mention three instances each of Adverbs that have been formed from (1) Nouns, (2) Adjectives, (3) Pronouns, and (4) other Adverbs.*
6. *What Adverbs are connected in origin with the Pronouns who, thou, he?*
7. *Mention Adverbs that have the same form as the corresponding Adjectives. How are such Adverbs compared?*
8. *Mention some Adverbs that are used as Prepositions as well as Adverbs of place.*
9. *How do you explain such expressions as since when, from then, till now?*
10. *Quote from English poetry any instance of a Double Negative.*
11. *Mention an instance of the use of (1) an Adjective for an Adverb, (2) an Adverb for an Adjective.*
12. *Mention the most common termination of English Adverbs of manner, and state the origin of the suffix.*
13. *Construct sentences to illustrate the capacity of an Adverb to modify a Verb, an Adjective, and another Adverb.*
14. *What is meant by an Adverbial phrase? Expand each of the following Adverbs into a phrase of three words:—Soon, there, ever, lastly, enough, more, thence, first.*
15. *Mention any rule for the position of an Adverb in a sentence so as to avoid ambiguity.*

16. Critique the sentence, 'Whether he will come or no, will presently be seen.'
17. 'This business was masterfully done.' How may the awkwardness of such an expression as this be avoided?
18. Correct or justify the syntax of 'This sentence reads odd,' and 'These roses smell sweet.'
19. Critique the expression, 'Charm he never so wisely.'
20. How are Adverbs compared? Mention instances of irregular comparison.
21. Name as many Adverbs as you can which are now out of use, and give their meaning.
22. What is remarkable in the passage, 'For thy stomach's sake and thine often infirmities'?
23. Give various illustrations of the old dictum, 'Omne pars orationis migrat in Adverbium.'

Adverbs (Latin, *ad*, to, and *verbum*, word) are words which tell us—

- I. **How, when, where, why, etc.**, actions are performed or anything exists.
- II. The **Degree** in which a thing possesses a quality.
The **Intensity** of a feeling or action ; or
The **Degree** of the intensity.

There appears to be no satisfactory definition of an Adverb in a sentence, the difficulty being that an Adverb modifies an Adverb.

Classification of Adverbs.

Adverbs may be classified—

- (1) According to their **meaning**.
- (2) According to their **syntactical force**, i.e. their function in the sentence.
- (3) According to their **origin**.

CLASSIFICATION OF ADVERBS ACCORDING TO THEIR MEANING.

Adverbs express	1	Time	{ (when), <i>now, then, presently,</i> (how long), <i>always, ever, never,</i> (how often), <i>once, weekly,</i> etc. (relative to some other time), <i>meanwhile, afterwards, before,</i>
	2	Place	{ (where), <i>here, there, above, below,</i> (whither), <i>hither, thither,</i> etc. (whence), <i>hence, thence, away,</i> (order), <i>firstly, thirdly, lastly,</i>
	3	Degree	{ (without comparison), <i>how,</i> (abundance), <i>very, greatly,</i> etc. (equality or sufficiency), <i>as, equally, exactly,</i> etc. (deficiency), <i>little, almost,</i> etc.
	4	Manner	{ (quality), <i>well, ill, properly,</i> (mode), <i>thus, anyhow, namely,</i> (negation or assent), <i>no, not, verily,</i> etc. (uncertainty), <i>perhaps, haply, possibly,</i> etc.

There are also—

5. Numeral Adverbs, *secondly, singly, frequently.*
6. Adverbs of cause, *why, wherefore,* etc.
7. Relative Adverbs, *where, when,* etc.
8. Pronominal Compounds, *therein, wherewith,* etc.
9. So-called Responsive Adverbs (of Affirmation and Negation).—See *Syntax of Adverbs.*

It is scarcely possible to include every Adverb in an official classification. Many Adverbs have two meanings, and might therefore be included in two divisions.

SYNTACTICAL FORCE OF ADVERBS.

According to their syntactical force, Adverbs are of two kinds—(1) Simple Adverbs, (2) Conjunctive or Relative Adverbs. A **Simple Adverb** is one which does nothing more than modify the word with which it is used, as *to-day* ('We shall go to-day'), *now* ('I should like it now'), *hither* ('Come hither, page').

A **Conjunctive or Relative Adverb** is one which not only modifies some Verb, Adjective, or other Adverb in its own right, but which connects the clause in which it occurs with the rest of the sentence, as *when* ('Come when you are ready'), *where* ('I know not where to lay my head'), *whither* ('I know not whither he has gone').

The following words are Conjunctive or Relative Adverbs: *where, whither, whence, why, wherein, whereby, whereupon, whereat, wherewith, wherever*. Also *as*, when it is used to connect a clause with a preceding *so, such, and as*. Certain grammarians call these *relative* adverbs.

Definition.—A Relative Adverb always refers to some antecedent word, expressed or understood, which stands to it in some sort of relation that the antecedent stands in to the main clause, as 'Come (then) when you are ready;' or 'where a few torn shrubs the place disclose.'

It is necessary to distinguish connective Adverbs from other words which are not Adverbs. Many Conjunctions, such as *time, place, cause, etc.*; but they do not refer to these words, but are in connection with any Verb or Adjective of the clause which they introduce. On the contrary, the whole of the subordinate clause has the force of an Adverb attached to some word in the principal clause of the sentence, as 'He said that he believed it.' Here *because* does not, by itself, modify the Verb *believed* or the Verb *said*, but the clause *because he believed it* is an Adverbial clause modifying the Verb *said*.

ON THE FORMATION OF ADVERBS.

Adverbs may be classified according to the parts of speech from which they are derived. The following

paragraphs contain the most important facts in regard to their derivation:—

I.—Adverbs from Nouns.

(a) FROM THE GENITIVE CASE IN *-es*, WE HAVE—

needs (<i>need-s</i>) = of necessity.	besides = <i>by side-s</i> (A.S. <i>besidan</i> , Dat. sing.). Hence =
always (<i>alway-s</i>).	<i>beside</i> is the older and
noways (<i>noway-s</i>).	more correct form.
now-a-days (<i>now-on-days</i>).	betimes = <i>by time-s</i> .

Some Adverbial phrases, as 'day and night,' 'summer and winter,' 'one day,' etc., were once Genitives. In Anglo-Saxon there were *niht-es*, by night, *dages*, by day, and many others. Many Anglo-Saxon Genitive cases have been replaced by *of* followed by the Noun, e.g.—

'Sleek-headed men and such as sleep o' nights.'—*Shakespeare*.

'My custom always *of the afternoon*.'—*Ibid*.

(b) FROM THE DATIVE CASE.

Ever (*æf-re*), and *never* (*næf-re*) were once Datives singular.

The ending *-re* answers to the common A.S. ending of the Dat. Fem. sing., and has an Adverbial force. The base *æf* is clearly allied to A.S. *awa* = ever, a word which is based upon the substantive which appears in the Lat. *ævum* and its equivalent in Greek.

Whilom (*hwilum*) was a Dative plural, meaning 'at whiles,' i.e. 'at times' (*hwil* = time. Notice the change of *hw* into *wh*). *Seldom*, from *seld* = rare, is a similar formation.

The Adverbs in *-meal*, such as *piece-meal*, *inch-meal*, etc., are compounds of the Dative plural *maelum*, meaning 'by portions.'

(c) FROM THE ACCUSATIVE CASE.

Alway is from *ealne weg* = all the way. Notice, too, the form *always*, based upon the habit of using the suffix of the Genitive singular (*-es*) as an Adverbial suffix.

Yesterday is from *geostran dæg*.

North (*north*), *south* (*suth*), *east* (*east*), and *west* (*west*) were once Accusative cases.

So also was *home* (*hām*). In Anglo-Saxon this word was used like the Latin *domum*. *Hām cuman* (Infin.) = Lat. *domum redire*.

II.—Adverbs from Adjectives.

(a) FROM THE GENITIVE CASE.

altes (*altes*), the Adverbial Genitive of an Adjective *al*, meaning *other*. From the same root as 'alien,' and Lat. *alias*. *anes* (*anes*), the Genitive of *one*. *twyes*. The *-ce = es*. *thries*. The *-ce = es*.

unaware-*s* (from *un* and *aware*; A.S. *genower*).

inward-*s* (a later form; the word was in A.S. *inneward*).

outward-*s* (a later form; the word in A.S. was *uteward*).

(b) FROM THE DATIVE.

much (*miclum*), as in 'much greater' = 'greater by much.' *side* (*sytlum*).

(c) FROM THE ACCUSATIVE.

Other Adverbs were probably Accusative Cases, as—

all, enough, right, far, near, ere.

(These words were respectively in A.S., the Adjectives *eal* or *al*, *genoh* (from the Impersonal Verb *geneah*, it suffices), *riht*, *for*, *near* (Comparative of *nigh*), and *ær* (the Positive of *erst*).

Nowadays we mostly employ the termination *-ly* to form Adverbs from Adjectives, as *roughly* from *rough*.

once = at once. (A.S. *on an*, with the meaning of 'once for all').

for the nonce = for the once, *i.e.* for that time only. The expression was written in early English, 'for then once,' but the *n* belongs to the Dative Case of the Article.

III.—Adverbs from Pronouns.

Connected with { who: *whic-re, whi-ther, whe-n-ce, whe-n, how, why.*
 the = that: *the-re, thi-ther, the-n-ce, the-n, thus, the* (before Comparatives).
 he: *he-re, hi-ther, he-n-ce.*

Compare Latin—

Pronominal Forms.	Adverbs of Place.		
	Place simply.	To a Place.	From a Pl
Hic	hic	huc, hoc	hinc
Iste	istic	istuc, istoc, isto	istinc, ist
Ille	illic	illuc, illoc	illinc

From other languages similar and illustrative tables might be compiled, showing the same connection between the pronouns and Adverbs.

[Initial 'wh.')

Most of our words commencing with *wh* (which should be aspirated) originally began with *hw*. A strong tendency towards the initial *w*, however, was in full force in Chaucer's time, arising from—

- (1) The neglect of the aspirate.
- (2) The desire to restore the guttural force of *h* and *r*.
- (3) The influence of many words legitimately commenced with *wh*.

So powerful was this force, that *w* prefixed itself to words as *hale* (whole) and *rapt* (wrapt). Spenser even wrote *whot* = (red-hot).

In South Staffordshire, 'I will go home' is at this day 'go *whum*.'

IV.—Adverbs from Prepositions.

PREPOSITION AND NOUN
OR ADJECTIVE.PREPOSITION PRECEDED BY
PRONOMINAL ADVERB.

	be-sides (<i>by side-s</i>)	here-after
and (<i>on board</i>)	be-times (<i>by time-s</i>)	here-in
and	be-tween (<i>by twain</i>)	hither-to
ap (<i>on sleep</i>)	to-day (A.S. <i>to-dæge</i>)	there-in
en	to-gether (A.S. <i>tô-</i>	there-upon
ide (<i>on the stride</i>)	<i>gædere</i>)	where-fore
ork (<i>an work</i>)	to-morrow (M.E. <i>to-</i>	
ry (<i>an wry</i>)	<i>morwe</i>)	

Similarly, we have the uncontracted expressions or Adverbial Cases *at large*, *by turns*, *to boot* (= in addition, lit. 'for an addition'), etc.

The A.S. original of *together*, i.e. *tô-gædere*, is formed from (Prep.) and *gædor* = together. This *gædor* is derived from noun *gæd* = society, friendship, company. The Middle English form is *to-gðeres*. Notice the change of *d* to *th*.

V.—Adverbs from other Adverbs.

E.g.—*close-ly*, *most-ly*, *first-ly*, *late-ly*, *where-in*, *here-to*, *there-for(e)*. (See *supra*.)

OBSERVATIONS.

I.—Adverbs from Nouns.

Many Adverbial adjuncts consist of a Noun (which was usually in the Objective Case) qualified by an Adjective. Several of these have hardened, as it were, into Compound Adverbs. Take, for instance, *mean-time*, *like-wise* (= in like manner, *straight way*). (The Americans have an expression 'at foot,' meaning 'in a hurry.' Some day, perhaps, this will come to be written as a single word.)

Adverbs in *-ways*, like *straightways*, have been confounded with words that end in *-wise*. The termination *-wise* means 'mode' or 'manner.'

Notice the existence of the parallel forms, *always* and *alway*, *wherein* and *straightway*, etc., the one following the form of the Genitive, the other of the Accusative.

The form *dark-ling* (= 'in the dark') is formed from *dark* by the old suffix *-ling* or *-long*. A more curious example is *nose-ling*, in '*Felle downe noseling*,' i.e. on to his nose. Similar formations are *head-long*, *side-long* (older, *side ling*), *flat-long*. *Grovelling* was originally an Adverb with this suffix, but was mistaken for a Participle, and a Verb '*to grovel*' formed from it. Similarly, '*sideling*' has produced the Verb '*to sidle*.' In A.S. these Adverbs ended in *-lunga*. The suffix *-lings* is still common in Scotch.

II.—Adverbs from Adjectives.

In words like *a-mid* (*on-middum*) a Preposition has been prefixed to an Adjective, and the case-ending dropped. Other similar phrases keep their corporate parts distinct, as, *in general*.

The common Adverbial suffix in Anglo-Saxon being *-lice*, subsequent omission reduced many Adverbs to the same form as the Adjectives, e.g. *riht*, right; *heard*, hard.

III.—Pronominal Adverbs.

These are formed from the Pronominal roots, thus:—

- (a) By the (Dative) suffix *-re*, marking place, e.g. *hi-ther-re*, *wher-re*. (A.S. *hēr*, *thēr*, *hwær*.)
- (b) By the suffix *-ther*, e.g. *hi-ther*, *thi-ther*, *whi-ther*. (*hider*, *thider*, *hwider*.)
- (c) By the suffix *-n*, which is the Anglo-Saxon *-ne*, suffix of the Accusative Case Masculine, e.g. *thi-when*. (A.S. *thanne* or *thonne*, *hwanne*.)
- (d) By the compound suffix *-nce*, e.g. *he-nce*, *thi-whence*. The *-re* (= *es*) is the Genitive suffix. Hence has passed through the forms *he-man*, *he-n*, *hennis*, etc., before assuming its present spell. The earliest forms of *thence* and *whence* were *thæn* and *hwænmon*. The *-n* or *-an* appears to represent 'motion from.'* Compare the Latin *inde* and *unde*, and the German *hin*.

* E.g. its force may be seen in *north-an*, from the North.

THE ADVERBS *the, how, why, thus.*

From the A.S. Instrumental case of *se, seo, that*, we get *the* (thy). It appears before Comparatives, as '*the sooner the better*.' Compare the Latin *quanto . . . tanto, quo . . . eo*.

How (*hu*) and **why** (*hwy*) are Instrumental or Ablative cases of *who* (*hwa*).

Thus is probably only a variety of *thys*, the Instrumental case of *thes, theos*, *this* = *this*.

Who (*hwa*) and its derivatives were, as we have seen, at first interrogative. Before they had acquired the relative use, the Adverbs *then, there*, etc., had the sense of *when, where*, etc.

ADVERBS OF NEGATION (*not, no, nay, never*).

Not (*noht*) is a shortened form of *nought* or *naught*, A.S. *neht*, which is itself a contraction of *nd*, *no*, *not*, and *weht*, 'a thing' or 'never a thing,' and means 'in no respect' or 'in no degree.' The word *not* was at first used to strengthen a previous negative. Thus, 'they *ne* had *not* a mother' has needed 'they had not a mother.' Negatives were at first lengthened, not neutralized, by repetition.

No, nay, never are all compounds of *ne*.

THE ADVERBS *yes, yea, aye, verily, forsooth*.

Yes is from A.S. *gese*. *Gese* is contracted from *gea sy* = 'yea, and so.' *Sy* is said to mean 'let it be,' and the prefix *gea* means 'yea, verily.'

Yea is from a Demonstrative root *ya*, and means perhaps, 'that way.'

Aye or **ay** is the same as the A.S. *a*, meaning 'ever' (the root as Latin *æum*).

Verily (from the Latin *verus*, 'true') is used in the New Testament, but is otherwise obsolete.

Forsooth means 'for truth.' It was at one time an earnest affirmative, but is now used only in irony. Cf. 'Sooth to say.'

conjunction. 'Or' is another for phrases 'or ere' and 'or ever.' bottom of the den' (Daniel vi. 24).

Near. The word *near* is a Comparative, but its first meaning is for treated as an Adverb of the Positive

Rather is the Comparative of *fast* meant at first 'quickly.' The meaning *hath* is 'swift.' Milton in his phrase employs the word as an Adjective. readily passes into 'more willingly.'

THE ADVERB

As is a contraction of *al-so* (A.S. *al* as a Simple or Demonstrative Adverb, *so* Connective Adverb with conjunction learnedly discussed by Mr. Mason, a

'As is a compound of *all* and *so* which has been shortened into *as*.', the word is therefore the original on stratives it was also used as a Relative the Demonstrative to the Relative *so* of the strengthened form *al-so* (*all-so*).
"Thou art me leof also mi fader."

Adverbs, and is followed by *as* used *relatively*. In practice it is often difficult to distinguish *as* from a Relative Pronoun. However, let it be borne in mind that the *mode* or *manner* in which a thing *is*, may represent some *quality* which it possesses. In Terence, "*I'hormio*" iii. 2, 42: "*Sic sum. Ego hunc esse credidi. Ego isti nihilo sum aliter ac fui.*") So in answer to the question, "Is that boy a dunce?" we may reply, "He is *so*." "Is that true?" "It is *so*." On a similar principle we may say, "He talked like a fool, *as* he was." "He seemed to be a foreigner, *as* in fact he was." ("*Peregrinus, erat, visus est.*") "He looked like a foreigner, and *so* he was."

If the force of these examples is well understood, there will be no much difficulty in the *as* which follows *such* and *same*. "His health is not *such* as it was." Demonstratively, "His health was *so* and *so*, it is not *such* now." "This is not the *same* as that [is]." "This is *so* and *so*, that is not the *same*," the *manner* in which a thing *exists* being used to denote either a quality of the thing, or even the thing itself, for no two things can possibly exist *in the same way*. Anglo-Saxon *so* (*swa*) was used relatively. Its use as a Relative Adverb is still found in Shakespeare, as: "So I am out of prison and kept sheep, I should be as merry as a day is long" (*K. J.* iv. 1). A great number of clauses beginning with *as* are elliptical, as "He is as tall as I am (tall)." The use of *as* as the Quasi-Relative, e.g. 'Handsome is as handsome does.'

Comparison of Adverbs.

It is only some Adverbs of time, distance, manner, and degree that admit of comparison. Others, like some Adjectives, from their nature, are incapable of being compared, as *now*, *then*, *to-morrow*.

The suffixes for comparison are now *-er* and *-est*. In Anglo-Saxon they were *-or* and *-ost*, the Positive being *-e*.

Adverbs that are the same in form as the corresponding Adjectives form their comparison by inflection, as *hard* (Adjective and Adverb), *harder*, *hardest*; *fast* (Adjective and Adverb), *faster*, *fastest*. But the majority of Adverbs are compared by *more* and *most*.

Irregular comparison of Adverbs.

Some Adverbs have Irregular, and others Defective Degrees of Comparison:—

—	ere * (<i>once or</i>)	erst
far	farther	farthest
forth	further	furthest
ill (badly)	worse	worst
well	better	best
much	more	most
late	later	last
rathe (<i>obsolete</i>)	rather, <i>or</i> more willingly	—
little	less	least
near (nigh)	nearer	nearest, next

(These forms have been discussed in the chapter on Adjectives.)

When the Adverb ends in *-ly*, comparison is generally expressed by *more* and *most*.

Milton, however, and Shakespeare constantly employ the terminations *-er* and *-est*; and the three-syllabled words thus formed are pronounced as dissyllables:—

'Destroyers *righter* called the plagues of men.'—*Paradise Lost*.

'You have taken it *wislier* than I meant you should.'—*Shakespeare*.

This archaism is imitated by Tennyson:—

'Strange friend, past, present, and to be,
Loved *deplier*, *darkier* understood.'

Adverbs—How Formed in Modern English.

Adverbs of manner (by far the largest class) are nearly always formed by adding the suffix *-ly* (*A.S. lic = like, O.E. lice*) to an Adjective of Description.

When formed from Adjectives in *-le* preceded by a consonant, *e* is cut off and *y* only is added, as *able*, *ably*.

Y is changed to *i* before *ly*, as in *cheerily*, *merrily*.

Double *l* is reduced to *l* before *ly*, as in *full*, *fully*.

The *e* of *ue* is elided, as in *truly*.

* In Early English *ere* was sometimes spelt *or*, as—

'We, or ever he come near, are ready to kill him.'—*Acts xxi. 13*.

'Or ever the silver cord be loosed.'—*Eccles. xii. 6*.

Adverb and Adjective Alike.

There are so many Adverbs spelled like the corresponding Adjectives?

In Anglo-Saxon, and the English which immediately succeeded it, the Adverb was often formed from the Adjective by addition of *e*, as *lang*, *lang-e*; *wid*, *wid-e*. This *e* having dropped, Adverb and Adjective are now alike in form.

Thus true of the following:—

clean-e, .	A <i>clean</i> shirt.	He got <i>clean</i> off.
fast-e, .	A <i>fast</i> runner.	Hold it <i>fast</i> .
hard-e, .	<i>Hard</i> times.	It rains <i>hard</i> .
late-e, .	The <i>late</i> election.	He stayed <i>late</i> .
long-e, .	A <i>long</i> engagement.	It lasted <i>long</i> .
right-e, .	A <i>right</i> spirit.	The <i>right</i> reverend.
sore-e, .	A <i>sore</i> head.	He beat him <i>sore</i> .
thick-e, .	A <i>thick</i> fog.	The snow lies <i>thick</i> .
wide-e, .	The <i>wide</i> , wide world.	Cut it <i>wide</i> .
evil-e, .	An <i>evil</i> beast.	An <i>evil</i> -minded man.

Adverb or Preposition?

Many words are Prepositions as well as Adverbs of place, as *up*, *in*, *over*. When such words limit the Verb by themselves they are Adverbs, e.g. 'Come *on*,' 'Up goes the flag,' 'Come *over* and help us.' When they govern a case, or are part of a clause which limits the Verb, they are Prepositions, as, 'It stood *on* the table,' 'He climbed *up* the tree,' 'Put it *in* the box.'

(We go) '*over* the hills and far away.'

When the Adverb or Preposition so coalesces with the Verb (either as Prefix or Affix) as materially to alter its meaning, it should be accounted part of the Verb, e.g. *overlook*, *get-up*.

Adverbs formed from Adjectives in *-ly*.

In Anglo-Saxon there was a large class of Adjectives ending in *-lic* (like) which formed their Adverbs by the common A.S. adverbial suffix *-e*. Thus,—

Adj., *biterlic* (bitter-like), of a bitter sort.

Adv., *biterlice*, in a bitter sort of way.

As the suffix *-e* fell into disuse, the same form of the word was used as both Adjective and Adverb, e.g. *godly*, *holy*, *mightly*, etc. The addition of *-ly* to these forms would be harsh and disagreeable.

A remarkable example of the similarity of the Adjective and Adverb occurs in the Epistle to Jude:—

'Of all their *ungodly*' (Adjective) 'deeds which they have *ungodly*' (Adverb) 'committed.'

The *Prayer-Book* has, 'may truly and godly serve Thee.' On the other hand, we find in the Bible 'wily' and 'headstrong.' Shakespeare writes—

'What thou wouldst highly,
That wouldst thou *holily*.'

Such harsh-sounding forms may generally be avoided by periphrasis. Instead of saying, 'It was masterly (or masterly) done,' we can say, 'It was done in a masterly manner.'

There are some instances in which the Adverbial suffix *-ly* is appended to Comparative and Superlative forms. *E.g.*—

Near-ly, most-ly, former-ly, first-ly, last ly.

Adverbial Phrases of Measure.

There are certain expressions, such as *a bit*, *a jot*, *an iota*, *straw*, that have the force of Adverbs,—thus *not a bit* is much the same as 'not much' or 'not at all.' It is curious to note that in *not a whit* the word *whit* occurs twice, the word *whit* being itself a contraction of *ni-whit*, or *ne-ā-whit*.

The name of the smallest letter in the Greek Alphabet, *iota*, in the Hebrew Alphabet *yod*, whence the word *jot*.

I value you not *a straw*. Cf. Latin, '*Flocco* estimate' facere.'

There is a curious use of 'devil' or 'the devil' (found in our old writers) for a strong negative. Thus *Fighting wit* writes 'The devil a bird have I seen;' and *Sheridan*, 'The devil they are.' The first expression is equivalent to 'Certainly I have not seen a bird,' and the second to, 'Truly they are not.'

same expression is met with in modern German, and the German '*Dir ist a-bit*' = 'not a bit.'

Compound Adverbs and Adverbial Phrases.

Two or more words taken together may have the force of an adverb. The language of different Grammars varies considerably with regard to these combinations. Perhaps it is better to confine the former expression to denoting phrases of two words only, whether connected by a hyphen (as *mean-while*, *at-least*) or written separately (as *at least*, *in general*), and to use the latter for those expressions which contain three or four words, as *by and by* and *in the meantime*, etc. In parsing it is necessary to take the words both separately and collectively.

Many Compound Adverbs consist of Nouns in the Objective Case qualified by an Adjective, e.g. *mean-time*, *mid-way*, *at-way*, *to-day*, *some-what*, *mean-while*.

Old-Fashioned Adverbs.

It may be worth while to notice that a number of Compound Adverbs, such as *herein*, *whereby*, *withal*, *hereto*, etc., are now out of date, except in legal deeds, solemn language, or poetry. To these we may add:—

Fitsoons,	an old Genitive Case.
Needs,	also the Genitive.
Fain,	meaning 'willingly.'
Erst,	Superlative of <i>ere</i> .
Whilom,	old Dative plural of <i>hwil</i> .
Behike,	meaning 'It is likely' (It be like?).
Pendventure,	= by chance.
Penchance,	= by chance.
Haply,	= perhaps.
Mayhap,	= it may happen.
Darking,	= in the dark (<i>not</i> a Participle).
Anon,	= presently.
Exc,	= also.

VI.

PREPOSITIONS.**QUESTIONS ON THE PREPOSITION.**

1. *Define a Preposition. Mention the derivation of the word. Is there anything implied in the derivation that is contrary to fact?*
2. *Show how Prepositions are used instead of Case-endings.*
3. *Give a full account of the Prepositions of Latin origin.*
4. *On what different principles may Prepositions be classified?*
5. *Explain clearly the formation of the Compound Prepositions.*
6. *Construct sentences in which the words after, through, and without, appear as (1) Prepositions, (2) Adverbs.*
7. *Give examples of the Prepositional Phrase.*
8. *Write four sentences showing that Prepositions may sometimes be placed after their Substantives.*
9. *What is the Present meaning of till? Had this Preposition ever a different signification?*
10. *Write sentences in which for, since, except, are used (1) as Prepositions, (2) as Conjunctions.*
11. *Insert the right Preposition after the following words: similar, different, fond, obnoxious, preferable, corresponding, capable, synonymous, independent, unwound.*
12. *Write the Anglo-Saxon forms of the Prepositions over, through, above, beyond, among, along, between, toward. Name a Preposition that has lost a prefix.*
13. *What are the 'relations' expressed by the Prepositions in the following phrases?—(1) In the city, (2) In an instant, (3) With a spade, (4) Of calico, (5) On grammar, (6) In the rebellion of Spartacus.*
14. *Make a list of the Prepositions in the following passage and make two or three sentences to illustrate different uses of each:—*

So, with the wind behind them, and the oars
 Sull hard at work, they went betwixt the shores

Against the ebb, and now full oft espied
Trim homesteads here and there on either side,
And fair kine grazing, and much woolly sheep,
And skin-clad shepherds, roused from mid-day sleep,
Gazing upon them with scared wondering eyes.
So now they deemed they might be near their prize ;
And at the least knew that some town was nigh,
And thought to hear new tidings presently.

Definition.—Prepositions (from Latin *præ*, before, and *positus*, placed) are so called because they are generally placed before a Noun or Pronoun.

Another Definition.—A Preposition is a word that expresses the relation of a Noun to its governing word (*Écarté*).

Prepositions are words placed before Substantives (or Pronouns), by means of which we show the relation in which things, or their actions or attributes, stand to other things.

Things and their actions and attributes can only bear these relations to other things. Therefore a Preposition can only be placed before a word that stands for a thing, that is, a Substantive, or a Substantive clause, which is equivalent to a Substantive, and can connect the Substantive which follows it only with a Substantive, a Verb, or an Adjective, since these alone stand for things and their actions or attributes.

Accordingly every Preposition Phrase is either Adverbial or Adjectival. A perfectly Synthetical Language would require no Prepositions.

Origin of Prepositions.

The original function of Prepositions was to give precision and definiteness to the somewhat vague ideas of the relations of actions to things, which were expressed by the Case-endings of Nouns.

Prepositions exhibit Three Stages of Construction

The history of Prepositions in English may be traced with considerable certainty. They exhibit three stages of construction, viz. :—

- (1) At first they were **prefixed to the Verb**, which they qualified adverbially, forming, in fact, a compound with it, e.g. 'He bystood the Christians.'
- (2) They were next **detached from the Verb**, but still prefixed to the Nouns. At this stage it is difficult to tell whether they are to be classed as Prepositions or Adverbs, e.g. 'Against the Pagans the Christians he stood by.'
- (3) After that they acquired the force of Prepositions, and were **prefixed to the Nouns**, e.g. 'He stood by the Christians.'

The Force of Prepositions.

Our Litany furnishes perhaps the most forcible instance of the power of Prepositions.

- '*From* all sedition, privy conspiracy, and rebellion, . . . Good Lord deliver us.'
- '*By* Thine agony and bloody sweat, *by* Thy Cross and Passion, Good Lord deliver us.'
- '*In* all time of our tribulation, *in* all time of our wealth, . . . Good Lord deliver us.'

CLASSIFICATION OF PREPOSITIONS

Prepositions may be classified either according to **Meaning**, their **Origin**, or their **Compound**.

Prepositions in English supply the Place of Case Endings.—In modern English the Case-endings are nearly lost, so that Case-endings and Prepositions are not used together. The only exception to this statement is in phrases like 'a horse of the farmer's,' 'a relation of my wife's,' but these phrases are probably elliptical, and stand for 'a horse of the farmer's horses,' and 'a relation of my wife's relations.'

Many Prepositions are appended to Verbs, without relation of their own, to give a new force to the Verb, as, 'He laughed *at* him,' 'I almost despaired *of* success.'

Thus employed, these words are really Adverbs. This is still more apparent if the Verb be expressed passively, as, 'He was laughed *at*;' 'Success was despaired *of*.'

See *Adverb or Preposition?* (*supra*).

II.—Prepositions Classified according to their Origin

According to their origin and derivation, Prepositions may be divided into three classes:—

- (1) Simple: as *at, to, for, from*, and other monosyllabic words.
- (2) Compound: or such as have been formed by combining the simpler forms with Nouns and Adjectives.
- (3) Verbal: *i.e.* the Participles or Imperatives of certain Verbs used with the force of Prepositions, as *touching, divining, concerning, except, save*.

These several classes will now be considered in detail.

(I.) Simple Prepositions.

1. Original or Primitive—

at (A.S. <i>at</i>)	in (<i>in</i>)	<i>till</i> *
by (<i>bi</i>)	of (<i>of</i>)	to (<i>to</i>)
for (<i>for</i>)	on (<i>on, an</i>)	up (<i>up</i>)
from (<i>fram</i>)	out (<i>ut</i>)	with (<i>with</i>)

All these Prepositions were originally Adverbs.

* *Till* (*till*) is a later word. It is not found in Anglo-Saxon.

Primary Derivatives are—

after (<i>after</i>)	<i>since</i> *
ere (<i>er</i>)	through (<i>thurh</i>)
over (<i>ofer</i>)	under (<i>under</i>)

(II.) Compound Prepositions.

There are three kinds of Compound Prepositions, viz. those made up of—

- (1) A Preposition and a Particle.
- (2) A Preposition and a Noun.
- (3) A Preposition and an Adjective.

The following are formed from a Preposition and a Particle:—

abutan for <i>a-be-utan</i>)	but (<i>butan</i> for <i>be-utan</i>)
abufan for <i>a-be-ufan</i>)	into (<i>into</i> for <i>in-to</i>)
be-foran for <i>be-foran</i>)	underneath (<i>underneothan</i>)
behindan for <i>be-hindan</i>)	for <i>under-neothan</i>)
be-neothan for <i>be-neothan</i>)	upon (<i>uppan</i>)
be-gondan† for <i>be-gondan</i>)	within (<i>with-innan</i>)
	without (<i>with-utan</i>)

Later Formation are—

- unto (*onto*, *until*)
- throughout (*thurhut*, from *thurh-ut*)

The following are Compounds of Particles and

(of modern formation, beside	} (<i>be-sidan</i>)
Fr. <i>croix</i>)	
(<i>on-gear</i>)	besides
(<i>on-mang</i> , <i>gemang</i>)	down (<i>a dune</i> . The prefix has been dropped.)

se (*sithen*, *sinnas*) made its appearance later than the others. It is formed by the suffix *-er* from *sin*, which is a shortened form of the *sin*.

In *be-gondan* the *g* had the sound of *y*.

(3) The following are Compounds of Particles and Adjectives:—

along (<i>and long</i>)	between (<i>betwecn, betwecenn</i>)
amid } (<i>on-middan</i>)	betwixt (<i>betwex</i>)
amidst }	towards (<i>towearde</i>)
athwart (<i>on thwecorh</i>)	withal
below	

Two Prepositions, now obsolete, were found in Middle English, viz. *mid*, meaning 'with' (cognate with the German *mit*), and *anent*, meaning at first 'opposite,' and afterward 'respecting.' *Anent* is still used (with the latter meaning) in Scotland. It can be traced back to two words, *on esen*, which meant 'on a level.' *Sans* (Old French), meaning 'without,' is obsolete, though used in Shakespeare. *Per* (Latin) is used in commercial arithmetic, as 'Four *per* cent.'

On the Formation of Prepositions.

Mr. Mason says: 'In these Prepositions the steps of formation are perfectly clear. (1) From a simple Adverbial Prepositional Particle, such as *ut* (*out*), or *aft* (*behind*), formed an Adverb (*utan, aftan*, etc.), by means of the old Adverbial suffix *-an*, denoting locality. These Adverbial forms sometimes acquire the force of Prepositions in Anglo-Saxon, sometimes not. (2) This Adverb is preceded by a Preposition (*be* = *bi* or *by*, *with*, and *on*, weakened to *a*, being those most frequently used), and a secondary Compound sometimes formed by prefixing *a* (= *on*). The resulting Compounds are Adverbs, and are used as such, but also acquire the force of Prepositions.'

REMARKS ON THE SIMPLE PREPOSITIONS

From in Anglo-Saxon meant *by*, and was used with the case of the agent after a Passive Verb, as, *From them londliceodeas slægene wurdon*, 'They were slain by the people of the land.' The *m* in *from* is probably a Superlative suffix, which has been added to the older form *fro*.

In (A.S. *in*) is very seldom used in Anglo-Saxon, its place being supplied by *on*, as *on stenehte*, 'on stony ground.'

In is a weakened form of *en*, appearing in Greek *ἐν*, *ἐνδο*.

On (A.S. *on*). The sense of *on* in Anglo-Saxon was often expressed by *ofer* (*ofer*). Thus, *He his hūs getimbrode ofer stan*, 'He built his house on a rock.'

Till is a word of later introduction. It had reference at first to place, and is so used in modern Scotch, as 'till Glasgow.' It now refers exclusively to time.

With is a shortened form of the Anglo-Saxon Adverb *with*, formed by the Comparative suffix *-ther*, from an ancient *at wi* or *vi*, which denotes separation. It often has the sense of *against*, as in 'withstand,' 'with-say,' 'to fight with.' *With* has supplanted and taken the place of the old Anglo-Saxon and Middle English Preposition *mid*, which had the same meaning as *mit* has in modern German.

THE PRIMARY DERIVATIVES.

After (A.S. *after*) should be divided thus, *af-ter*, not *ast-er*. *After* is the Comparative of *af*, and means literally 'more off,' or 'further away.' The *-ter* is the suffix which appears in the Latin words, *alter*, *uter*, and which in English is generally written *-ther*, as in *other*, *whether*, *either*.

Ere (A.S. *ær*) is a Comparative Adjective, used first Adverbially and then as a Preposition. An old form of *ere* was *ære*, as in the phrase 'or ever.'

Originally, however, *ere* was not a Comparative but a Positive form, meaning 'soon,' whence *ear-ly* = 'soon like,' and 'soonest.'

Over (A.S. *ofer*) seems to point to the existence of a form answering to the German *auf*, of which *over* is the Comparative, just as *upper* is the Comparative of *up*.

Through (A.S. *thurh*) is from a root *tar*, meaning 'to bore.' Compare Lat. *tr-ans*. The same root appears in *thril*! (nose-hole = nostril) and *trile*, and in the Derivative *through*.

Under (A.S. *under*) is a Comparative, though there exists no form from which it can be shown to have been derived. It is cognate with the German *unter*.

Since is for *sin*, an abbreviation of the Middle English form *sithen*. The object of the *-ce* is to keep the final *s* sharp and voiceless. The same change has been made in *geniv*, *mit*, *twice*.

The Middle English forms are ultimately traceable to the A.S. *sith tham*, 'after that.' Here *sith* is a Preposition, and *tham* the Dative singular masculine of the Definite Article. With *sith tham* compare the German *seitdem*.

THE COMPOUND PREPOSITIONS.

About, above, before, etc. Most of the A.S. forms of these words end in *-an*, e.g. *foran* is a longer form of *fore*. So also *innan*, *utan*, etc., are Adverbial formations extended from *in* and *ut* (out). This *an* was originally a Case-ending.

The prefix *be-* was originally the Preposition *by* (A.S. *bī*), and has an intensive force.

But is an old Preposition that is sometimes mistaken for the Conjunction of similar spelling. Its force is seen in the old motto, 'Touch not the cat *but* the glove' (i.e. without the glove). 'Thou shalt have no other God *but* me.'

As *but* governed a Case (the *Dative*) in Anglo-Saxon, it seems to follow that it ought to do the same in modern English. We ought therefore to say, 'all but *him*,' rather than 'all but *he*.' But this rule is frequently disregarded—

'The boy stood on the burning deck,

Whence all but *he* had fled.'—*Mrs. Hemans*.

Against, among, beside, down.

Again-s-t has been derived from *on-gean* by the addition of the Genitive suffix *-es*, followed by an excrecent *t*, that appears also in *whilst*, *amidst*, *amongst*. This was at one time a frequent mode of forming Adverbs in English. *On-gean* meant 'in opposition to.' Perhaps the latter part of the word is cognate with the Verb *to gang*.

Among.—There are three early forms of this word, viz. *among*, *gemang*, *on gemang*. In Middle English we meet with the forms *among-es*, *amonge*. The *-es* is the usual Adverbial suffix, properly a Genitive form. The word *gemang* signified 'a crowd,' so that *among* was originally 'in the crowd.'

Beside.—The origin of *beside* is the Preposition *be* or *by*, and the Dative Case singular of the A.S. *sīd*, 'side.' The later form *besides* is another example of the Adverbial suffix *-es*.

Down is a contraction of *a-down*, and means literally 'off the hill.' *Down* represents the A.S. *dun*, 'a hill.' Cognate words are used to denote the English 'downs' and the 'dunes' of France and Flanders.

Along, amidst, etc.

Along (A.S. *and-long*). The prefix here is a very unusual one. It arises from the A.S. *and*, which means 'opposite,' a use of which appears in the Verb *answer* (A.S. *andswarian*), and which is akin to the Greek *ἀντι*. The latter part of the word is the Adjective *long*. The literal meaning of *along* is therefore 'over against in length.' This Preposition governed the Genitive, as *and lang thres westenes*, 'along this waste.'

Amid-s-t is derived from *on*, and the Dative sing. of the A.S. Adjective *mid*. To *on-mid* or *a-mid* (= *on mid*) has been attached the Genitive suffix *-es*, as in the Preposition *among-es*, and afterwards the intensive *t* also. As now used there appears to be no difference of meaning between *amid* and *amidst*, though some grammarians contend for a distinction, asserting that *amidst* means 'in the very middle,' and *amid* 'in the middle' only. The A.S. *mid*, *middle* is cognate with Latin *medius*. Middle English forms are *amiddes*, *amidde*.

Athwart (A.S. *on thwæorh*) has been almost superseded by *across*. The Adjective *thwæorh* meant 'crooked, perverse.'

Be-low is a word of later introduction. Its literal meaning is 'by low.' *Below* does not appear in Anglo-Saxon, but there is a Middle English form, *bi lough*. *Lough* is an Adj. = low.

Between (*by twē*) is from *by* and *twēon*, a derivative of *twa*, 'two.' The parts of the compound *be-tweonum* were some-

times separated, as *Bi sām twæonum*, literally 'by the sea twain,' i.e. 'near the two lakes.' Middle English forms *bytwæne*, *bitwene*, *bytuene*.

Be-twixt (*be-twih-s-t*?) is connected with *between*. It may be traced, through a form *betwih*, to *be*, *by*, and *twi* or *twih*, a variation of *twa*, 'two.' The termination still presents some difficulty. The addition of the Adverbial Genitive suffix *a* followed by the offgrowth *t*, is considered by some grammarians as a sufficient explanation. It may be instructive perhaps, to compare the German *zwischen*.

To-wards was at first *to-ward*. *Towards* (with the Adverbial suffix) is a later form. The suffix *ward* (A.S. *weard*), followed by *s*, appears in a number of words like *afterwards*, *outwards*, *netherwards*, etc., and means 'inclining.' Compare the German *wärts*. This form *-ward* is derived from the A.S. Verb *weorþan*, 'to become.' The word *toward* in Anglo-Saxon was an Adjective. Its meaning was the same as that of the Latin *futurus*. E.g. the expression *on to-ward-re worulde*, meant 'in the world to come.'

Toward was used as an Adjective down to the time of Shakespeare. It meant 'tending towards,' or 'docile,' as opposed to *froward*, which means 'leaning in an opposite direction,' and thus intractable.

In Elizabethan English the Preposition *toward* was capable of being separated (*Tmesis*). Thus—

'Such trust have we through Christ to Godward.'—2 Cor. xiii. 12.
which means 'Such trust have we . . . towards God.'

With-al is by derivation 'with all.' *With alle*, in Middle English, is the equivalent of the A.S. *mid eallie* (Dative). This word was always placed at the end of the clause. E.g.—

'Stale to catch fools withal.'—*Shakespeare*.

Ywis = 'certainly' (also spelt *iwis*). This is an Adverb which appears in Spenser's *Faery Queene*. It is an Early or Middle English form, based on the A.S. *gewis*, 'certain.' By an extraordinary error the *i* has been mistaken for the First Personal Pronoun, and the Verb *wis*, 'to know,' has been created, and is given in many dictionaries. But this is a pure fiction.

VERBAL PREPOSITIONS.

Barring, bating, concerning, considering, respecting, regarding, are Participles which, from the frequency of their use in certain connections, have come to be employed without any Noun or Pronoun for them to qualify. They are followed by an Objective Case, and are by many grammarians regarded as Prepositions, *e.g.*—

Concerning politics there are many different opinions.

I know nothing *regarding* him.

Considering his youth, he has displayed much ability.

Sometimes, however, they may be considered, not as Prepositions, but as Participles used absolutely,* or with an ellipsis of the qualified Noun.

* As thus explained, 'concerning politics,' in the above example, stands for 'we or they concerning politics,' that is, 'if (or when) we or they mention to politics (the result is that) there are many different opinions.'

Different explanations have been offered, such as the following :—

1. It has been suggested that in some cases Active Participles may have replaced Passive Participles which qualified the Noun, as though 'considering his age' had sprung from 'his age considered,' just as we still say 'all things considered.'

2. A more probable suggestion is the following :—

Such words were originally used as Participles in sentences in which they qualified the preceding Noun, *e.g.*—

What is **your** opinion **concerning** these matters?

In such a sentence 'your opinion concerning' is equivalent to 'your opinion which concerns,' and the construction is ordinary and regular. Afterwards the same Participles were employed in sentences like—

I should like to talk with you **concerning** these matters.

Now the Participle 'concerning' has no Noun or Pronoun for it to qualify, and is used by itself with the force of a Preposition.

Similarly—

Considering his youth, I shall treat him with lenity,

in a regular construction, since *considering* qualifies the Pronoun *I*; but in

Considering his youth, his conduct is excusable,

where *considering* (since it cannot qualify *youth* or *conduct*) stands alone with Prepositional force.

Speaking, talking, judging, etc., are used elliptically

as—

Speaking generally (i.e. We speaking generally), this will be found to be true.

Talking of accidents, there was a sad one yesterday (i.e. We talking, or While we are talking).

Judging from his appearance, he is not very rich (i.e. If we judge).

Granting that this is true, what follows?

Assuming that you had some excuse, you still acted harshly.

During, notwithstanding, pending, were once, perhaps, Particles qualifying the Noun that followed them in the Absolute Case, e.g.—

*During this anxious night Charles only slept two hours, i.e. This anxious night during (i.e. lasting) or While this anxious night lasted (Latin, *durante hac nocte inquieta*).*

*Notwithstanding my expostulation, he went home, i.e. My expostulation notwithstanding = My expostulation being no hindrance (Latin, *Mea reclamazione non obstante, domum rediit*).*

*Pending the judge's decision, both parties remained at Rome, i.e. The judge's decision pending = While the judge's decision was still in suspense, both parties remained at Rome (Latin, *Pendente lite et hi in Roma manebant*).*

Except and save (French, *sans*) are of French origin, and are remnants of Latin Ablatives Absolute, in which *salvo* and *excepto* were used with a following Noun. Thus—

All were saved *except* one man (one man being excepted).

'All the conspirators *save* only he.'—*Cæsar*, Act. v. scene 5

Forty stripes *save* one (one being saved or remitted).

They are now, however, regarded as Prepositions, and are followed by the Objective Case.

Out-taken is an Old English word for *except*, e.g.—

'Ther is non, out taken hem' (= *eiis exceptis*).—*Wyclif*, Mark xii. 32.

The Preposition *past* is from the Participle *passed* or *absolutely*.

used, it has ceased to qualify a Noun, and has the Preposition, as—

He rode *past* the house.

'*past* nine' may therefore be explained as meaning, It (time) is 'nine passed,' *i.e.* It is after nine.]

Spite is, originally, a Noun meaning 'grudge' or 'ill-will.' Modern (contracted) form is *spite*. When used with a personal force, *despite* is short for 'in spite of,' *i.e.* 'standing.'

In spite my efforts, he was not elected = *In spite* of my efforts.

Verbs, Nouns, and Adjectives take with them Prepositions. For instance, the following :—

sent <i>of</i> .	Angry <i>at</i> (a thing or an event).
ance <i>of</i> (from).	Angry <i>with</i> (a person).
from.	Ashamed <i>of</i> .
from.	Attend <i>to</i> (something said).
to (Trans.).	Attend <i>upon</i> (a person).
with (Intrans.).	Avoidance <i>of</i> (from).
of (to).	Bestow <i>upon</i> .
of (to).	Boast <i>of</i> .
to or <i>for</i> .	Call <i>on</i> (a person).
to.	Call <i>for</i> (a thing).
ed <i>towards</i> .	Careful <i>of</i> .
to.	Careless <i>of</i> .
to or <i>between</i> .	Change <i>for</i> .
(proposals).	Coincident <i>with</i> .
with (persons).	Comply <i>with</i> .

Concur <i>with</i> and <i>in</i> .	Diverge <i>from</i> .
Confer <i>on</i> (Trans.).	Empty <i>of</i> (out-of).
Confer <i>with</i> (Intrans.).	Exception <i>to</i> .
Confide <i>in</i> (with) (Intrans.).	Far <i>from</i> .
Confide <i>to</i> (with) (Trans.).	Fit <i>for</i> .
Conform <i>to</i> (with).	Fixed <i>upon</i> .
Confused <i>with</i> .	Free <i>from</i> .
Consisted <i>of</i> (with).	Full <i>of</i> .
Consonant <i>with</i> .	Glad <i>of</i> or <i>at</i> .
Convenient <i>to</i> or <i>for</i> (with).	Independent <i>of</i> (not).
Conversant <i>with</i> .	Inferior <i>to</i> .
Convert <i>to</i> and <i>into</i> (with).	Insist <i>upon</i> .
Correspond <i>to</i> (with) (things).	Involve <i>in</i> .
Correspond <i>with</i> (persons).	Lay hold <i>on</i> or <i>of</i> .
Deal <i>in</i> (an article).	Listen <i>to</i> .
Deal <i>with</i> (a person).	Martyr <i>for</i> (a cause).
Dependent <i>on</i> or <i>upon</i> (down).	Martyr <i>to</i> (a disease).
Derived <i>from</i> .	Need <i>of</i> .
Derogate <i>from</i> .	Obedient <i>to</i> .
Derogatory <i>to</i> (from).	Opposed <i>to</i> (against).
Deserving <i>of</i> .	Outraged <i>by</i> .
Desisted <i>from</i> .	Part <i>from</i> (a person).
Devoted <i>to</i> .	Part <i>with</i> (a thing).
Differ <i>from</i> (difference of condition).	Pleased <i>with</i> .
Differ <i>with</i> (difference of opinion).	Prejudice <i>against</i> (before).
Different <i>from</i> (not <i>to</i>).	Prejudicial <i>to</i> .
Disappointed <i>in</i> (from) (a thing obtained).	Present <i>with</i> .
Disappointed <i>of</i> (from) (what we do not get).	Prevail <i>upon</i> (over).
Dissent <i>from</i> .	Profit <i>by</i> .
	Proud <i>of</i> (for).
	Reconcile <i>to</i> (again) (a person).
	Reconcile <i>with</i> (a fact or sentiment).

<i>to.</i>	Taste (Noun) <i>for</i> .
<i>from.</i>	Taste (Verb) <i>of</i> .
<i>as of.</i>	Think <i>of</i> .
<i>on.</i>	Think <i>on</i> (obsolete).
<i>ed from.</i>	Thirst <i>for, after</i> .
<i>to.</i>	Tired <i>of</i> (a thing).
<i>ate to.</i>	Tired <i>with</i> (an action).
<i>for.</i>	Unmindful <i>of</i> .
<i>to or of.</i>	Wait <i>for</i> (a person or thing).
<i>ize with.</i>	Wait <i>upon</i> (a person only).
<i>al of.</i>	Worthy <i>of</i> .

of these forms result from mixed or even contrary
e.g.—

Depend = To hang *down* = supported from *above*, yet we
the Preposition *upon* = supported from beneath.

Except = To take *out-of* or *from* = to subtract, yet we
the Preposition *to*, denoting *Addition*.

See *Usage of Prepositions variable (infra)*.

How Prepositions arose.

Elucidation of the origin of grammatical facts is now
an important part of the science of grammar. The student
will, therefore, to pay attention to such points as the
[5.]

of the relations now expressed by Prepositions were
denoted by Case-endings. As Case-endings dropped
use, Prepositions became more and more important,
and definite in their signification (p. 169).

Account has already been given of the three stages of the
the words we now call Prepositions, as evinced during
the periods in the language of this country. The
basis of this account being assumed, it is obvious that
position **has been developed out of the Adverb.**
Thus of many such, as *between, about, behind, amid*, etc.,

show conclusively that these were originally Adverbial phrases.

According to the opinion expressed by Mr. Mason (*Gram.* § 280), it is only through the intervention of an attributive word, which was afterwards dropped, that Prepositions came to show the relation of one *thing* to another (instead of the relation between an action or attribute and a thing), thus 'The book on the table' is for 'The book lying (or being) on the table,' and so on.

Gradual Use and Formation of Prepositions.

An opinion has been hazarded that Prepositions were first used to express relation in SPACE, they were then applied to relation in TIME, and last of all were used metaphorically to mark relations of CAUSALITY or *modality*. This seems borne out by an examination of the several meanings that attach to the Prepositions *by*, *for*, *to*, *with*, etc.

Usage of Prepositions variable.

On this point Dr. Abbott observes (*Shakespearian Grammar* § 61): 'The shades of different meaning which suggest the use of different Prepositions are sometimes almost indistinguishable. We say, for instance, "the canal is full *of* water." There is no reason apparently why we should not also say "full *with* water," as a garden is said to be "fair *with* flowers." Again, a canal is said to be "filled *with* water" (the Verb *with* modern English preferring *with* to signify instrumentality), but "filled *of* water" is conceivable, and as a matter of fact such expressions as furnished *of*, provided *of*, supplied *of*, are to be found in Shakespeare. Lastly, the water may be regarded as an agent, and then we say "the canal is filled *by* the water." But an act may also be regarded as "*of* the agent," and *of* is frequently so used in the Authorized Version of the Bible and in Elizabethan writers. The use of Prepositions depends upon the fashion of metaphor in different ages is thus seen to be exceedingly variable. It would be hard to explain why we still say "I live *on* bread," and not "have we eaten *on* bread?"

insane root," etc. (*Macbeth*, i. 3, 84); or why we talk of a "high" price or rate, when Beaumont and Fletcher speak of "a deeper rate."

FUNCTIONS OF THE PREPOSITIONS.

A complete account of the uses of the Prepositions would require a special treatise. The following is a necessarily brief, but it is hoped, an accurate outline of the chief meanings of each Preposition:—

About.

About, 'on by out,' has for its primary meaning *close proximity to the outside*, as in—'Bind them **ABOUT** thy neck;' 'Have you any money **ABOUT** you?'

Next follows the more general sense of *over, around*—'They wandered **ABOUT** the town;' 'Don't beat **ABOUT** the bush.'

The figurative meanings of this Preposition are—

(1) Close to—'**ABOUT** six o'clock;' 'I am **ABOUT** tired.' (Adverbial use.)

(2) Engaged in—'**ABOUT** my Father's business;' 'What was he **ABOUT**?'

(3) On all sides of, concerning—'To consult **ABOUT** an affair;' 'All **ABOUT** it;' 'What **ABOUT** your future plans?'

Above.

Above, 'on by up,' means primarily *close proximity to the upper side*. Hence follows the meaning of *higher than*, whether literal or figurative.

The figurative meanings are—

(1) Out of the reach of, beyond—'**ABOVE** my comprehension;' '**ABOVE** suspicion.'

(2) More than (of quantity, quality, or degree)—'Not **ABOVE** a hundred years;' '**ABOVE** par;' '**ABOVE** all.'

(3) Superior to—'I am **ABOVE** such behaviour;' '**ABOVE** his business.'

Across.

Across, 'on cross,' indicates *a crossing*. Its meanings are—

(1) From this side to that—'A road **ACROSS** the field;' '**ACROSS** the way;' 'I came **ACROSS** him last week.'

(2) From one side to the other side—'He lives just **ACROSS** the road.'

(3) From one side to the other side, hence contiguity (&c.)—'He threw it **ACROSS** his shoulders;' 'To get **ACROSS** a horse,' *i.e.* to ride a horse.

After.

After is the comparative of *of*. Etymologically, therefore, it means 'more off.' It is used in the sense of—

- (1) Behind, with the notion of sequence—'Day **AFTER** day;' 'AFTER dark;' 'To arrive **AFTER** the fair.'
- (2) In quest of—'Seekers **AFTER** God;' 'What are you **AFTER**?'
- (3) As a result of—'**AFTER** this, I am satisfied.'
- (4) In spite of—'**AFTER** all;' 'Can I forgive you **AFTER** this?'
- (5) In imitation of—'A picture **AFTER** Reynolds;' 'Named **AFTER** his father.'

Against.

Against, 'on going,' indicates *opposition*, or *position opposite*—'**AGAINST** the stream;' 'The plant **AGAINST** the window.'

The figurative meanings are—

- (1) In opposition to—'This is **AGAINST** the law;' 'A**GA**IN**ST** your own interest.'
- (2) In provision for—'A resource **AGAINST** old age.'

Along.

Along means *over against in length, lengthwise*. It indicates, primarily—

- Position by the side of a thing, or in the direction of its length—'**Along** the river bank;' 'Victorious **along** the whole line.'
- Colloquial use—'This is **all along** of you.' So in Shakspeare:—
'All **long** of this vile traitor Somerset.'—*Ham. V. iv. 3.*

At.

At denotes proximity—

- (1) In space—'Sick **at** heart;' 'A**T** my fingers' ends;' 'A**t** arm's length.'
- (2) In time—'A**T** six P.M.;' 'A**T** once;' 'A**T** present;' 'A**t** the eleventh hour.'
- (3) In relation to value or degree—'Interest **at** five *per cent.*;' 'A**T** full speed;' 'A**t** a snail's pace.'
- (4) Miscellaneous relations—'A**t** a venture;' 'A**t** a glance;' 'A**t** your earliest convenience;' 'A**T** peace;' 'A**T** rest;' 'A**t** my wit's end.'

Before.

fore, 'by fore,' marks *position or motion in front of*.

- (1) Literally—'BE**FORE** the judge;' 'BE**FORE** my eyes.'
- (2) Metaphorically—'BE**FORE** long;' 'BE**FORE** now;' 'BE**FORE** tea-time.'

Behind.

Behind, 'by hind,' marks *motion or position at the back of*.

- a. Literally—'The sun is **BEHIND** a cloud.'
- b. Figuratively—'He left one son **BEHIND** him;' 'The train is **BEHIND** its time.'

Below.

Below, 'by low,' denotes *motion to or position at a lower point*.

- a. Literally—'BELOW deck;' 'Life **BELOW** stairs.'
- b. Figuratively—'BELOW the mark;' 'These shares are **BELOW** par.'

Beneath.

Beneath, 'by neath,' i.e. 'by the nether part,' also indicates *motion to or position at a lower point*, often with the added notion of inferiority.

- a. Literally—'He dived **BENEATH** the water.'
- b. Figuratively—'He married **BENEATH** him;' 'You are **BENEATH** *disrespectful*.'

Beside, Besides.

Beside, 'by side,' denotes *motion or position by the side of*—
'**BESIDE** the sea;' 'Lovely Thais sits **BESIDE** thee.'

Its figurative uses are—

- a. Aside from, outside of—'This is **BESIDE** the purpose;' 'He is **BESIDE** himself.'
- b. In addition to (also in the form **BESIDES**)—'There are others **BESIDE** me;' 'I have two houses at Brighton **BESIDES** one in London.'

Between.

Between, 'by twain,' in the *middle of*.

- a. Literally—'BETWEEN my house and the station.'
- b. Metaphorically—'BETWEEN two stools;' 'BETWEEN two fires.'

Beyond.

Beyond, 'by yonder,' means *on the further side of*, and so, *outside the limits of*—'BEYOND the sea;' 'BEYOND the grave;' 'BEYOND all praise;' 'BEYOND dispute.'

By.

By indicates *proximity with or without contact*, and in connection *with either rest or motion*.

- a. Proximity in time—'BY moon-light;' 'BY day and night.'

- (2) Instrumentality, agency—'Killed *by* lightning;' 'Wound *by* hand;' 'This sonata is *by* Beethoven.'
 (3) Manner—'Caught *by* the leg.'
 (4) Measure, standard—'Two *by* the clock;' 'To sell *by* weight.'
 (5) Figuratively—'I will stand *by* (assist) you;' 'Seen *by* the way.'
 (6) Adjuration, appeal—'I swear *by* heaven!' 'By our Lady!'
 (7) In 'he did his duty *by* him,' *by* is almost equal to 'in regard to'

For.

For (= fore) in the Anglo-Saxon means *before* or *in front of*. All the other senses may perhaps be deduced from this. A man who fights in front of another may either—(1) confront him in the field, or (2) take his place as a champion, or (3) act on his behalf. Hence arise—(1) the idea of opposition, (2) of substitution, and perhaps (3) of favour. Thus:—

- (1) Opposition—'For all his wealth, he is unhappy;' 'You may not have it, *for* all I care.'
 (2) Substitution—'An eye *for* an eye;' 'Word *for* word;' 'To die *for* one's country;' 'This was meant *for* a joke.'
 (3) Favour—'I am *for* peace;' 'We are *for* going at once;' 'I will vote *for* this candidate.'

For has also the meanings *for the sake of*, *for the purpose of*, *in the direction of*, *to the extent of*, e.g.—'This was done *for* love of you;' 'This is good *for* food;' 'Let us start *for* home;' 'He is lamed *for* life.'

From.

From indicates *motion away from*, and *rest at a distance from*. It is used in connection with the two main notions of

- (1) Starting-point, origin—'From my youth up;' 'He acts *from* impulse;' 'From first to last;' 'Risen *from* the ranks.'
 (2) Separation or distinction—'Safe *from* danger;' 'Free *from* debt;' 'I did not know him *from* his brother.'

In.

In marks *position within*. It is used in connection with the two main notions of—

- (1) Place—'Castles *in* the air;' 'Noise *in* the street.'
 (2) State, condition, manner—'In tents;' 'In a dilemma;' 'In a humour;' 'Rent paid *in* kind;' 'Is a fair way to succeed.'
 (3) Time—'In the day-time;' 'In good time;' 'In ten minutes.'
 (4) Point of reference—'Rich *in* charitable actions;' 'Strong *in* faith.'

Of, off.

are different forms of the same word. They indicate *motion away from*, or *rest at a distance from* some person or thing. Hence *of, off*, have the meaning of—

- Position—'Wide **OF** the mark;' 'Little short **OF** a crime.'
- Origin—'A play **OF** Shakespeare's;' 'Of your charity.'
- From, cause—'Sick **OF** a fever;' 'To stand in awe **OF**.'
- Material—'A piece **OF** cheese;' 'A page **OF** a book.'
- Reference—'Fleet **OF** foot;' 'Hard **OF** hearing.'

On, upon.

are in the same root as *in*. Its original meaning, therefore, is *nearness*, with the added notion of super-position. It is used in relation to—

- Place—'Newcastle **ON**-Tyne;' 'On his person.'
- Time—'On the 15th inst.;' 'On the eve of defeat.'
- Conjunctive circumstances—'To stand **ON** ceremony;' 'To act **ON** my part;' 'I will see you **ON** my arrival.'

Literary uses of *on* include—

- Approval of—'Taken **ON** approval;' 'On pain of dismissal.'
- Dependence upon—'To take **ON** trust;' 'On his honour.'

Out of.

The compound Preposition indicates—

- Origin from the interior, *i.e.* origin—'Ten pounds **OUT OF** pocket;' 'Out of kindness.'
- Position on the outside, exclusion—'Out of prison;' 'Out of the question;' 'Out of harmony.'

Over.

Indicates—(1) *position above*, (2) *motion above*, (3) *possession beyond*; and all these uses are both literal and metaphorical. Hence it is used in the sense of—

- Superiority (in place or other relation)—'England rules **OVER** a vast empire;' 'Over the archway;' 'Over head and ears in debt.'
- Superiority and across—'Show him **OVER** the house;' 'Ferry us **OVER** the river.'
- Superiority and beyond—'He lives **OVER** the way;' 'The king's power.'

Through.

Through (from the root *TAR*, meaning *to bore or pierce*) indicates *motion along the interior from side to side*. It is thus used in connection with the ideas of—

- (1) Space—'THROUGH the wood;' 'THROUGH thick and thin.'
- (2) Time—'THROUGH the year;' 'THROUGH life.'
- (3) Attendant circumstances—'THROUGH many dangers;' 'I have got THROUGH my work.'

Hence arises, very naturally, the idea of causality. **Through** now means *in consequence of, by means of*—'He escaped THROUGH swiftness of foot;' 'It was THROUGH you that I failed.'

To.

To indicates either (1) *motion towards*, or (2) *mere proximity*. Hence it is used to mark—

The direction of an act or feeling—'Given **to** hospitality;' 'Duty **to** our neighbours.'

Reference to a standard—'To all appearance **he** is guilty;' 'Guilty **to** my knowledge.'

Adaptation, purpose, result—'To my advantage;' 'An occupation **to** my taste;' 'To take **to** wife;' 'Come **to** dinner;' 'Generous **to** fault;' 'He succeeded **to** admiration.'

Toward, towards.

Toward, towards, signify *in the direction of*. Hence these words mean—

- (1) With reference to—'A conscience void of offence **TOWARDS** God and **TOWARDS** man.'
- (2) With a view to—'A contribution **TOWARDS** that object.'
- (3) Near to—'**TOWARDS** afternoon;' '**TOWARDS** the close of the day.'

Under.

Under marks *position beneath*, either—

Literally, as 'UNDER cover;' 'UNDER sail;' 'UNDER arms;' or Metaphorically, with the meanings of—

- (1) In subordination to—'The English army **UNDER** Clive;' 'UNDER these circumstances.'
- (2) Falling short of, less than—'UNDER ten pounds.'
- (3) Under the guise of—'A statue of pity **UNDER** the figure of an angel.'

Up.

Up indicates (1) *motion to*, (2) *rest at, a higher point*—'They travelled **UP** the country;' 'I saw the animal **UP** a tree.'

With.

With at first had the meaning of *from*, still seen in 'WITH-hold,' 'WITH-draw,' 'to part WITH.' It has the meaning of *against* in 'WITH-stand,' 'to be angry WITH,' 'to fight WITH.' Lastly (perhaps because opposition implies proximity), **WITH** has the sense of association, as 'Come WITH me,' 'I am WITH you in that matter,' etc.

WITH is used in relation to—

- 1) Attendant circumstances—'I will do it **WITH** pleasure;' 'He did **WITH** the best intention.'
- 2) Instrumentality—'Elated **WITH** joy;' 'Burdened **WITH** debt.'

Within.

Within means *in the interior of*, and thus *within the limits of*—'He keeps **WITHIN** doors;' 'WITHIN five miles of London;' 'The amount is **WITHIN** the mark.'

Without.

Without means *on the outside of*, as, 'They stood **WITHOUT** the door.' In this sense, however, **WITHOUT** has been almost superseded by *outside*, and is now used to express *exclusion or deficiency* with respect to attendant circumstances only. E.g. 'He was left **WITHOUT** a friend in the world;' 'He left **WITHOUT** notice;' 'He went off **WITHOUT** a word.'

Note 'Did you come *without* your top-coat?' 'No. I came *within* it.'

Prepositions versus Conjunctions.

Prepositions not only connect words or ideas, but also *express relation*—'The man *on* the wall is mad.' *On* not only

joins *man* and *wall*, but shows the relationship (of position) between them.

Before, etc. What Part of Speech is *before* in 'I had *before* you came'?

Is it a Preposition, or Conjunction, or Adverb?

Some writers, thinking most of its connective force, call it a *Temporal Conjunction*, others regarding chiefly the sequence of time denominate it a *Relative or Connective Adverb*. It appears best, however (considering that *before* at first denotes a space relationship), to parse it as a **Preposition** governing the sentence '*you came*.'

Most grammarians would parse it as a Conjunction.

Compare 'I stood *before* the king;' 'He arrived *before* me.' It would be pedantic to say, 'He arrived *before* I [did].'

Prepositions are in their nature more stationary than Conjunctions. This is shown by the fact, that there are more identical Prepositions than Conjunctions in the various languages of the Aryan stock.

VII.

CONJUNCTIONS.

QUESTIONS ON THE CONJUNCTION.

1. What is a Conjunction? Give examples of the use of Conjunction in connecting (1) words, and (2) sentences.
2. How are Conjunctions most conveniently classified?
3. What are Subordinative Conjunctions? Mention two that describe manner, two place, two time, and two causation.
4. Enumerate the Conjunctions that most frequently go in pairs. What is the grammatical term for words of this class?

9. Mention any words that are, according to their use, either Conjunctions, Adverbs, or Prepositions.
10. What other parts of speech perform a function similar to that of a Conjunction?
11. Give examples of the formation of Conjunctions from other parts of speech.
12. Show that the Latin language has an advantage over the English in the possession of two distinct words for *or*.
13. Explain 'But and if ye suffer for righteousness' sake, happy are ye.' Give a full account of the Conjunctions of Latin derivation.
14. Discuss the grammatical correctness of using an oblique case after *than*.
15. Distinguish 'I like you better than he;' 'I like you better than him.'
16. Explain how the words *lest*, *unless*, *while*, *than*, *if*, acquired their present force as Conjunctions.
17. Mention the Anglo-Saxon equivalents of the Conjunctions *if*, *but*, *though*, *also*, *than*, *eke*, *whether*.
18. Write sentences in which *both*, *ere*, *whether*, appear (1) as Conjunctions, (2) as some other part of speech.
19. It is asserted that our *but*, as a Conjunction, covers the ground of two German Conjunctions, *sondern* and *aber*. Examine this statement.

CONJUNCTIONS.

Conjunctions (from *con*, together, and *jungo*, I join) are so called because they join words, phrases, and sentences together, e.g.—

John *and* I went for a walk (words).

He was unwilling either to stay *or* depart (phrases).

Careless their merits *or* their faults to scan (phrases).

John read *and* I listened (sentences).

A word is not necessarily a Conjunction, however, because it makes sentences. *Who*, *which*, *that*, are connective words which are Pronouns. *When*, *where*, *whither*, *as*, etc., are connective words which are Adverbs. Prepositions also

Definition.—Conjunctions are connective words which have neither a Pronominal, nor an Adverbial, nor a Prepositional signification.

A Contested Point—Can Conjunctions join Words

It is sometimes asserted that Conjunctions never join *two* words. There seems no occasion for doubting that they *can* do so. The sentence, 'John and James are there,' may be resolved into 'John is there and James is there,' but it is impossible to decompose the following sentences in the same way:—

He and his brother are a pair of rascals.

I sat between my brother and sister.

Three and four are seven.

Some grammarians regard the Conjunction in the last sentence as a Preposition having the force of *with*, but Prepositions govern the Objective Case, and we cannot say, 'John and *me* sang a duet.' If *and* = *with*, a Singular Verb would be required where we use the Plural.

Mr. Mason says: 'While Prepositions show the relation of one *notion* to another, Conjunctions show the relation of one *thought* to another. Hence Conjunctions, for the most part, join one sentence to another. The only exception is the Conjunction *and*, which, besides uniting one sentence to another, may unite words which stand in the same relation to some other word in the sentence, as "Two *and* three make five." Here *and* shows a connection, not between the *notions* expressed by "two" and "three," but between two *thoughts*, that two has to do with the making of five, and that three to do with the making of five. It cannot possibly mean, "make five and three make five," as that would involve absurdity.'

All expressed judgments are not equal in dignity. Some are simply accessory or contingent, hypothetical or dependent. Conjunctions, therefore, are often classed according to

importance of the judgment or sentence attached, as *Coordinate*, i.e. of equal rank, or *Subordinate*, i.e. of inferior rank.

Co-ordinative Conjunctions are those which unite either coordinate clauses,* or words which stand in the same relation to some other word in the sentence.

Co-ordinative Conjunctions join expressions of equal grammatical importance.

Co-ordinative Conjunctions.

The Co-ordinative Conjunctions are—**and, but, either, or, neither, nor, whether, both.**

With regard to their signification, the Co-ordinative Conjunctions may be classed as follows:—

- (1) Simple Conjunctions—**and, both.**
- (2) The Adversative or Exceptive Conjunction—**but.**
- (3) Alternative Conjunctions—**either, or; neither, nor; whether,† or.**

* Coordinate clauses are grammatically independent of each other, and every subordinate clause is a *component part* of some other clause or sentence. They are either simply *coupled* together, as 'You are rich and your brother is poor,' or coupled and at the same time *opposed* to each other, as 'He is not clever, but he studies hard.' In the former case they are said to be in the *copulative* relation to each other, in the latter case in the *adversative* relation.

The coordinate members of a compound sentence may themselves be complete sentences, as, (a) 'I will tell your brother when I see him, but (b) I do not think that he will arrive this week.'

NOTE.—The Conjunction itself does not enter into the construction of the sentence which it introduces.

Coordinate clauses are of three kinds—Substantive clauses, Adjective clauses, and Adverbial clauses.

A Substantive clause is one which, in its relation to the rest of the sentence, is equivalent to a Substantive.

An Adjective clause is one which, in its relation to the rest of the sentence, is equivalent to an Adjective or an attributive adjunct.

An Adverbial clause is one which, in its relation to the rest of the sentence, is equivalent to an Adverb or an Adverbial adjunct.

† Is such a sentence as, 'Whether did this man sin, or his parents?' The use of *whether* is old-fashioned.

Subordinative Conjunctions are those which unite *subordinate* clauses to the *principal* clause of a sentence. They never couple *words* only.

Co-ordinate Conjunctions *connect*; Subordinate Conjunctions *incorporate*.

Subordinative Conjunctions.

The Subordinative Conjunctions are—**that, as, if, an, lest, unless, though, although, but, after, ere, before, for, till, until, without, because, now, while, albeit, since, except, than.**

The Subordinative Conjunctions may be thus subdivided:—

- (1) The Simple Subordinative Conjunction :—**that.**
- (2) Temporal Conjunctions (expressing relations of time) :—**after, before, ere, now, since, till, until, while.**
- (3) Causal Conjunctions, *i.e.* such as relate to purpose or consequence :—**because, as, for, lest, since, that.**
- (4) Hypothetical or Conditional Conjunctions :—**if, an, but, except, unless, whether, without (= except).**
- (5) Concessive Conjunctions :—**although, albeit, though.**
- (6) Alternative Conjunctions :—**whether,* or.**
- (7) The Conjunction of Comparison :—**than.**

Conjunction or Adverb ?

Many words which are frequently set down as Conjunctions are really Simple Adverbs, not having even a connective force, except in so far as every demonstrative word, which refers to something that has already been said, causes a connection in thought, though a mere demonstrative is not, *grammatically speaking*, a connective word.

Such words as **therefore, still, yet, nevertheless, notwithstanding, consequently, however, hence, accordingly, likewise, also,** are Adverbs, inasmuch as they indicate some of the conditions or circumstances under which the predicate of the clause to which they belong is asserted of the subject. Perhaps they are best described as **Conjunctive Adverbs.**

* In such a sentence as, 'I know not whether he is to blame, or his parents.'

Ordinative and Subordinative Conjunctions— Another Definition.

Ordinative Conjunctions are those which join words, or words and sentences which are independent one of another.

Subordinative Conjunctions are those which join clauses and sentences, of which one is in a relation of dependence upon the other, or enters into its construction with the force of a Noun, an Adjective, or an Adverb.

The difference between these two classes of Conjunctions is illustrated in the manner following. Let us first begin with the aid of Conjunctions of the Co-ordinative class of sentences such as—

The wind has ceased, *and* the rain is falling.
Knowledge comes, *but* wisdom lingers.

With the aid of Subordinative Conjunctions, other sentences

I will come *if* I can get leave.
You will not succeed *unless* you persevere.

In the first two sentences, the Conjunctions *and* and *but* are left out, and still the meaning of each sentence remains unchanged. This is not the case with the sentences connected by *if* and *unless*. Take away these Conjunctions, and the words by which they are followed are no longer simple assertions ('I can get leave;' 'You persevere;') whereas they are intended to express a condition, and the sentence serves, in fact, in each of the two last sentences, to limit or define the meaning of the first. A sentence which has this operation, or which makes no independent assertion, is called a Subordinate sentence. The Conjunctions, therefore, by which subordinate sentences are connected, are called Subordinative Conjunctions.

Older grammars, Conjunctions were classified as Copulative and Subordinative, to which some other terms have been added more recently. The latter term seems of late to have fallen into disuse, though it has not yet disappeared from the questions set to students in examinations. One of the most logical of the attempts to classify all Conjunctions is as follows:—

- I. A Copulative Conjunction is one which joins the words and sentences together and unites their meanings. Its sub-divisions are —
- (a) Connective.—A Connective Conjunction *simply connects* the meaning of the two united sentences. *E.g.* 'John went to shoot, *and* James stayed at home.'
 - (b) Continuative.—A Continuative Conjunction *combines* the meaning of the united sentences. *E.g.* 'John joined *after* James had become efficient.'
- II. A Disjunctive Conjunction, although it joins two sentences together yet it disconnects their meanings, either simply, or so as to contrast them.
- (a) A Distributive Conjunction *simply distributes or disconnects* the meaning of the united sentences. *E.g.* 'Either John or James won a prize.'
 - (b) An Adversative Conjunction *contrasts* them. *E.g.* 'John is a good shot, *but* he is not regular in his attendance.'

The seeming completeness of a distinction like this depends greatly upon the choice of examples. If the last example had been, 'John is a good shot, *but* James is a trifle better,' the *contrast* would have been reduced to something very inconsiderable; whereas in such a sentence as, 'Either John or James must die or James must,' there is certainly a strong contrast of ideas though the Conjunctions employed are simply *either—or*, by which, according to the definition here given, sentences are not contrasted, but simply disconnected. The truth is that the distinction ought to be based upon the *form* of the subjoined sentence rather than its *signification*, a necessity which is duly kept in view when Conjunctions are divided into Co-ordinative and Subordinative.

ETYMOLOGY OF THE CONJUNCTIONS.

The Co-ordinative Conjunctions.

And (A.S. *and*, *and*), originally a Preposition, is cognate with the German *und* and the Icelandic *enda*, and also with the Greek *ἀντι* and the Latin *ante*. The numerous uses of this word are somewhat intricate and perplexing.

Its Prepositional meanings were (1) 'in presence of,' (2) 'against.' The latter signification appears in the A.S. Verb *and-svarian*, 'to answer.' As a Conjunction, it has both a copulative and a hypothetical signification, that is, the same word stands for both 'and' and 'if.' See **An**.

Eke (*ecce*), a Conjunction meaning 'also,' is now quite obsolete.

But was originally a Preposition, and meant 'without,' has already been explained as a contraction of *beutan*,

that = *by*, and *utan* = outward, outside. It was originally followed by the Demonstrative *that*, after which followed a relative clause, as, '*But that* ye eat of my flesh, ye have life in you.' This may be explained as meaning, 'Leaving on the fact (or hypothesis) that ye eat of my flesh, ye have' &c. So also in—

'Men handwerk to sle sore grevyth me,
But that here synne here deth doth brewe.'

This means, 'It grieves me sore to slay my handiwork, *apart from the fact that* their sin doth brew their death.'

The omission of the *that* converts *but*, in each of these instances, into a Conjunction. We may paraphrase it in the first example by *except*, and in the second by *except that*.

But is sometimes incorrectly said to be used as a Pronoun, as 'There is no man *but* hates me.' The Subject, however, is omitted. Cf. 'There is no creature, loves me.'

Either (*egther*). See Distributive Pronouns. *Either* is a Distributive Pronoun, which by being used with relation to a single sentence, has thus passed into a Conjunction.

'**Either,**' not '**Other.**' This use of *either* as a Conjunction requires explanation. The proper Pronoun to be used in alternative sentences is not *either* but *other*, a modern form of the Middle English *awther*, *owther*, *outher*, etc. This may be traced ultimately to *d* + *hwæther*, and the meaning may perhaps be expressed by 'Ever some one of two.'

The A.S. form of an alternative sentence was *oththe*, *oththe*, which was superseded by *author*, *or*. In Modern English, therefore, we should have expected to find one or other of the following. —

- | | |
|-----------------------|-------------------|
| (1) <i>Other</i> this | <i>other</i> that |
| (2) <i>Other</i> this | <i>or</i> that |

Contrastion of *other* having given us *or*.

We then has *either* (a modern form of *d*-*ge-hwæther* or *egther*) taken the place of *other*? This has arisen either from mistake, or from a half-conscious desire to avoid confusion between the Pronoun *other* (A.S. *d*-*hwæther*) and the ordinary conjunction *either* (A.S. *other* for *an-ther*), the product of *an*, one, and the dual suffix *-ther*. But the confusion introduced by this is, perhaps, still greater.

In the Northern dialects it is not uncommon to hear *awther*

for *either*. We are not justified, however, in pronouncing this a mispronunciation of *either*. On the contrary, the speaker have retained, at least in the spoken language, the original Pronoun, which in the other dialects and in the literary language has been ousted by *either*.

The usual Conjunctions in Anglo-Saxon to express *either*, or, were *oththe*, *oththe*. Thus—

'And thá scipu eall *oththe* tó-bræcon *oththe* for-bærndon, *oththe* tó Lundenbyrig brohton, *oththe* tó Hrofesceastre,'
i.e.—

And all the ships they either broke to pieces, or burnt, or brought to London-town (London) or to Rochester.—
King Alfred and the Danes.

The following passages contain examples of the words by which this construction was succeeded :—

'*Auther* to lenge lye or to longe sitte' = either to lie long or to sit long.—*Gawain and the Grene Knight.*

'*Other* catell *other* cloth' = either property or cloth.—
P. Plowman's Crede.

Or is a contracted form of the old Pronoun *other* (A.S. *awther*, *owther*, etc.), not, however, the 'other' of modern English, of which the original form is A.S. *an-ther*, but a strengthened form of *whether*. An instance of this old form *other* is—

'*Other* catell *other* cloth' = either property or cloth.

—*Piers Plowman.*

Neither (*nawther*) is a contracted form of *na-hwæther*, and means literally 'no whether;' but it has assumed its present spelling under the influence of *either*.

Nor is for *nawther*, *nouther*, or *nother*, of which the constituent elements are *ne* + *d* + *hwæther*. It would have been better, perhaps, if this word had retained its ancient form—
Cp. *nother spore ne brydel* = neither spur nor bridle.

In Anglo-Saxon and Early English *ne*, *ne*, were used for *neither*, *nor*.

Whether (*hwæther*) was originally a Pronoun. It is made up of *hwa* (who) and the comparative suffix *-ther* (the An

Whether. As a Pronoun it is now almost obsolete, but survives as a Conjunction.

'Whether is greater, the gold, or the temple?'	} (Pronoun.)
—Matt. xxiii. 17.	
'Whether they will hear, or whether they will forbear.'—Ezek. ii. 5.	} (Conjunction.)

Both is said to be a Scandinavian word, not, as sometimes asserted, from Anglo-Saxon *ba twa* (both two). Its equivalent in Anglo-Saxon is *ba*, which is cognate with the *-bo* of the Latin *ambo*, and its equivalent in Greek. *Ba* is the Neuter plural of *ba*, as *twa* is of *twegen*. The origin of the *-th* is uncertain. **Both** is therefore a numeral Adjective which has come to be used as a Conjunction, that is, from being used originally in a sentence as 'Both men were killed,' it has come to be used as in 'I both dislike this practice and discourage it.'

Subordinative Conjunctions.

That is from *that*, the Neuter of *se, seo, that*, the Anglo-Saxon Demonstrative Pronoun. The suffix *-t* is merely the *-t* of the Neuter Gender, as in Latin *istud, quid, id, illud*. How did it pass into a Conjunction? Mr. Mason says that *he saw that it was good* arose from an inversion of '*It was good, he saw that*,' in which the Demonstrative Pronoun points to the fact stated in an independent sentence. The Neuter Demonstrative may thus be recognised in sentences where it is employed as a Conjunction. Thus—

He said that I must go. = He said *that*, viz. I must go.
 It is certain that this is true = *That*, viz. this is true, is certain.
Al is a corruption of *also*, successively *eal swa, al swa, al* and *als*.

If (*if*).—Horne Tooke supposed that *gif* was the Imperative of the Verb *give* (*gifan*). But the form *ef* occurs in Old Icelandic, which shows that this supposition is erroneous. The word is now connected by the best authorities with the Icelandic *þa*, Icelandic and Old Saxon *ef*. It may be traced to the Latin *si*, a word meaning 'condition' or 'stipulation,' so that in all probability the first meaning of *if* was 'on the condition,' or 'on condition that.'

An.—*And* was used in Middle English with the meaning of *if*, and was afterwards spelt *an*, to keep it separate from *and*. The Icelandic *enda*, 'and,' had acquired the same signification. Thus Shakespeare's *an* is nothing but a Scandinavian use of the common word *and*.

When the sense of *an* grew misty, it was reduplicated by the addition of *if*, so that *an if* (which means *if, if*) is of common occurrence. There is possibly an etymological connection with *end*.

Lest.—Not for *least*, as is sometimes erroneously asserted, but due to *less*. In Anglo-Saxon the expression *thy lēts the* meant much the same as *quominus*, i.e. 'by which the less.' In this phrase *thy* (for the reason) is the Instrumental Case of the Definite Article; *lēts* means 'less;' and *the* is the indeclinable Relative. At a later period *thy* was dropped; *lēts* became *les*; and *les the*, coalescing, became one word, *lesthe*, easily corrupted to *leste*, and lastly to *lest*, for the sake of greater ease in pronunciation. 'Flee, lest he slay thee,' is thus shown to be equivalent to 'Flee, that by so much the less he may slay thee.' Latin, *Fugias, quominus te occidat*. The derivation here given accounts for the final *t*.

Unless is for 'on less.' In Middle English there was an expression *on lesse that*, which meant 'in less than,' or 'on a less supposition,' but after a time *that* was dropped, and *on lesse* became *unless*.

Horne Tooke remarks that William Tyndall was one of the first who wrote this word with a *u*. For this use of *on*, compare *alife* (on life), *asleep* (on sleep), and *afloat* (on float).

He will be ruined unless you help him.

This is equivalent to—

'He will be ruined on a less supposition than that you help him.'

OR, 'You help him—on (a) less supposition he will be ruined.'

OR, more briefly, 'You help him—on less he will be ruined.'

The student will of course recognise the similarity between the expression *on lesse that* and the French *à moins que*.

Though (A.S. *theah*, and in Middle English *thogh*, which

Though (Mr. Skeat thinks the better spelling). Mr. Mason says *though* was originally an Adversative Adverb, meaning 'nevertheless.' Its original force, he says, is shown in such a sentence as 'You are still in time; make haste *though*.' Mr. Skeat says the word means literally 'with reference to *that* in particular,' and then passes into 'on that condition, even if, notwithstanding.' He derives it from *THA*, a demonstrative root, and *-UH*, a demonstrative suffix, like the *-æ* in the Latin *hic-æ*. From *though* is derived *although*.

Although (Middle English, *al though*) means 'even though.' It is formed by the combination of *al*, an Adverb in the sense of 'even,' and the Conjunction 'though.' This is sometimes found alone with the sense of *although*, as in Chaucer's *Canterbury Tales*, 2264—'*Al* telle I nat as now his adventures.'

But.—See Co-ordinative Conjunctions.

After (*after*) (see Adverbs) is etymologically the Comparative of *of* or *off*. It should be divided *after*, not *after-*.

Ere (*ær*).—This word was originally not a Comparative but a relative form, meaning 'soon.' Hence comes *early* (*ær-lic*), which is literally 'soon like,' and *erst* (soonest).

Before.—See Prepositions.

For (A.S. *for, fore*).—The original use of *for* is Prepositional. Its use as a Conjunction is due to such phrases in Anglo-Saxon as *for þam the*,* and *for þyf*, which meant 'on account of.'

The original sense of *for* is (1) *beyond*, then (2) *before*, and, finally, *in place of*. This word is from the same root as *far*, *port*, and *fare*.

Till is a Norse word, used originally as a Preposition, with the meaning of 'to.' It occurs in Chaucer, *e.g.*—

'Hoom til Athens whan the play is doon.'—*C. T.*, 2964.

It is suggested that *till* may have been an Accusative Case form, a Substantive meaning 'aim' or 'bent,' whence the sense of 'towards' was easily developed.

Until is from *till* and the (Old Friesian) prefix *und*, which

* Literally 'for that that,' the last *that* being indeclinable.

is cognate with the Greek *ἀντί* (?). It is thus seen to be a substituted form of *un-to*, by the use of *till* for *to*.

Without.—A.S. *with-utan*, from *with* and *utan*, an Adposition, extended from *ut* (out). See I'positions.

Because was once 'by the cause that.' Compare *for* from 'the while that,' and *now*, from 'now that.'

Now (A.S. *nu*). Compare this with the Greek *νῦν* and Latin *nu-n-c*. The Conjunction *now* comes from the phrase 'now that.'

While was once 'the while that.' It is the Objective of *hæil* (time). The *that* has been dropped. A parallel perhaps afforded by the modern phrases *on condition*, *provided that*, and *supposing that*, of which the '*that*' is frequently omitted.

Albeit (*al-be-it*) is a short concessive or Imperative sentence compounded of the old *al*, in the sense of 'though', and *it*, and equivalent to 'though it be so.'

Since.—See Adverbs.

Except.—From the Latin *exceptum*. See Prepositions. The early English equivalent was *cut-taken*.

Than (A.S. *thanne*, *thonne*) has the same origin as *when*, being originally the Accusative Case masculine of the Preposition *se*, *seo*, *thæt*. In A.S. this *thanne* or *thonne* was a Relative Conjunctive Adverb, with the meaning of *when*. What is the connection between *when* and *than*?

The explanation usually given is as follows:—A sentence like 'My brother is older than I' was originally, 'My brother is older *when* I (am old);' that is to say, 'When the fact of my being old is taken into consideration (it will be found that my brother is older.' Of course the original sense of *than* has been long since forgotten.

Another explanation takes *thonne* as having meant originally 'in the way that.' Thus explained, the sentence 'My brother is older than I' would be interpreted as meaning, 'In the way that I am old, my brother is older.' The former explanation seems the more probable.

Mr. Skeat quotes as an example from the A.S. *betera thanne* 'roof,' 'better than the garment.' With the English *than* may compare the German *dann*, which is allied to *den*, the dative masculine of *der*. This correspondence is worth noting.

The Conjunctive Adverbs.

Therefore first makes its appearance in Middle English. It is compounded of the A.S. *thære*, Dative feminine of the *same* Article, and the Preposition *fore*. Hence *there-fore* is equivalent to *fore-thære*, which means 'because of the thing reason.'

Why is *thære* in the Dative feminine? Something must be understood. Mr. Skeat suggests *sare*, the Dative Case of *sa*. The words *fore thære sare* would mean 'for that cause.'

Still is an Adverb, which is somehow connected with the S. *steal*, 'a stall, place, station.' The original meaning of *still*, therefore, is 'brought to a stand.' The original force of the Adverb 'continually,' or 'abidingly,' is seen in that strange compound *still-vexed*, as in 'the still-vexed Bermoothes.'—*Engl. I.* 2, 229.

Yet was in A.S. *git* or *get*.

The form *get* is perhaps from *ge to* = 'and too,' i.e. 'moreover.'

Nevertheless was in A.S. *na the lars*, and in Middle English, *never theles*. In this compound, *the* (also written *thy*) is the Instrumental Case of the Definite Article *se, seo, that*, so *nevertheless* means literally 'never less by that' or 'on that account.'

Notwithstanding is a contraction of *naught withstanding*. *Naught* was in A.S. *nakt*, a contraction of *na wiht*, 'no thing.'

Consequently is from *consequent*, the stem of the Present Imperfect of Latin *consequi*, 'to follow,' with the addition of the Latin Adverbial suffix.

However is from *how* (A.S. *hu*). *How* and *why* (*hwær*) are the Ablative forms of *who* (*hwa*).

Hence.—See Adverbs.

Accordingly, like *consequently*, is of Latin origin, derived from the Low Latin *accordare*, 'to agree.'

Likewise is a contraction of *in like wise*. A.S. *wise*—manner, guise.'

Also (*cal swa*) has been further contracted to *as*. For the dropping out of an *L*, compare *swile*, which has become *such*, and *alc*, which is now represented by *each*.

Conjunctions Classified according to their Origin

Conjunctions are of comparatively late growth, and sprung from other parts of speech. According to their origin they may be divided into—

Pronominal Conjunctions, as <i>either, neither, whatever</i> .			
Substantival,	.	.	as <i>while, because</i> .
Adjectival,	.	.	as <i>less, unless</i> .
Prepositional,	.	.	as <i>ere, after, before, but, for, till, until, without</i> .
Verbal,	.	.	as <i>suppose, howbest</i> .

How Prepositions have become Conjunctions

The words *after, before, ere, since, till, until, for, but*, &c. are by origin Prepositions, and were followed by an accusative clause introduced by *that*, as in the sentences following:

- (a) *After that* they returned to the city, they encouraged their companions.
- (b) *Before that* certain persons made a complaint, he acted differently.
- (c) He was cast down, *for that* all men despised him.

Which may be paraphrased thus—

- (a) After *that*, namely, their return to the city encouraged their companions.
- (b) Before *that*, namely, the making of a complaint by certain persons, he acted differently.
- (c) He was cast down for (on account of) *that*, namely, the fact that all men despised him.

In course of time the *that* was dropped. When the

been effected, the words *after*, *before*, *for*, etc., had perhaps become Conjunctions.

In order to understand how these Prepositions should have been followed by the Demonstrative, it is necessary to notice the usage of the earlier language.

In the Anglo-Saxon language the Preposition is found at first followed by two Demonstratives, the former inflected, the latter indeclinable, thus—

Ic wome *ær thām* *that* he gāth (*thām* = Dat. after Prep. *ær*).

Literally, I (will) come *ere that that* he goes (*i.e.* before he goes).

Next, the subordinate undeclinable *that* was weakened to *so*, so that *ær thām the* and similar combinations became a class of complex Conjunctions, *e.g.*—

Ær thām the cocc cawe.

Before the cock crow (thou shalt deny me).—Matt.

xxv. 34.

Lastly, the undeclinable *the* was sometimes omitted, *e.g.*—

For thām heora ys heofena rice.

Literal translation of which is, 'For that theirs is the kingdom of heaven.'

We have now reached the stage when these words appear as a following *that*. The alteration only requires to be taken one step further. When the Demonstrative (*thām*) has been dropped, the construction is the same as in Modern English.

The following is an example of the use in Anglo-Saxon of the Conjunction *ær*, without any Demonstrative following. The construction is precisely the same as in Modern English:—

Ic isprungon gedwelmenn on Godes gelathunge, and weardon *that* Crist nare (ne ware) *ær* He ácenned was of Maran.

They sprung up heretics in God's Church (literally *invitation, congregation*) and said that Christ was not, ere He was born of Mary.

The French expression *parce que* (*par-ce-que*) affords an interesting parallel to the expression *For thām the* of our forefathers.

Compound Conjunctions.

In addition to the simple Conjunctions, we have a large number of phrases that are sometimes called Compound Conjunctions, *e.g. inasmuch as, for fear that, for all that, provided that, etc.* Taken together, each combination of words has the force of a Conjunction.

In parsing these compounds, each word should first be taken separately, and afterwards the whole expression.

Correlatives.

Conjunctions that are used in pairs are called Correlatives. Examples are the following:—

Although he is poor, *yet* he is respected (Adversative).

Either he, *or* his friend, must be disappointed (Alternative).

Not only the poor, *but* the rich must die (Accumulative).

Both you *and* I have seen Paris (Accumulative).

Other Correlatives are *neither . . . nor*; *whether . . . or*; *. . . as* (equality); *as . . . so* (similarity); *so . . . as* (degree); *so . . . that* (consequence); *both . . . also* (cumulative); *or . . . or* (alternative).

In Anglo-Saxon and Earlier English, the correlatives *ne*, *ne* were used instead of *neither*, *nor*.

Perhaps . . . perhaps, *maybe . . . maybe*, are sometimes used for *either . . . or*.

Compare French *soit . . . soit*, and Greek $\eta \dots \eta$, and the provincialism, '*Happen* I will, *happen* I won't.' Beware of coupling wrongly paired Correlatives, *e.g. neither . . . or, as . . . than*.

Conjunctions—How Distinguished from other Words

Conjunctions *differ from Prepositions* in never governing Case;

They *differ from Relative Pronouns* in joining independent propositions, and forming no part of either; and

From Adverbs in *this*, that while Adverbs may be moved to other parts of the sentence to which they belong, Conjunctions

cannot be so moved without destroying the sense. Hence we give the following concise definition :—

- (a) The Particle which serves to define a Verb, an Adjective, or an Adverb, is called an Adverb.
- (b) The Particle placed before a Noun or Pronoun to show its relation, is called a Preposition.
- (c) The Particle that connects sentences is a Conjunction.

Conjunction or Preposition ?

Many words can (according to most grammarians) be used as Conjunctions and Prepositions, e.g.—

- | | | |
|------------------|-------------------------------------|-------------|
| 1. Before | Before I went away | (Conj.) (?) |
| | Before all things | (Prep.) |
| 2. Ere | Ere darkness came on | (Conj.) (?) |
| | Ere daybreak | (Prep.) |
| 3. After | After he left home | (Conj.) (?) |
| | After tea | (Prep.) |
| 4. For | I will vote for him, for I like him | (Conj.) (?) |
| | I will do it for him | (Prep.) |
| 5. But | But he is not here | (Conj.) (?) |
| | None but the brave | (Prep.) |
| 6. Except | Except ye repent ye shall perish | (Conj.) (?) |
| | All except the last | (Prep.) |

It is doubtful whether Nos. 1, 2, 3, 6 are ever Conjunctions. Note that *that* was formerly inserted after them, 'Before *that* I went away,' showing that the connective force, which is only that of a Preposition, needed strengthening.

They may be described as Prepositions governing sentences.

Conjunction, Preposition, or Adverb ?

Some words may be used not only as Conjunctions or Prepositions, but as Adverbs also, e.g.—

- | | |
|--|--------------------------|
| Willow grows fast, <i>but</i> oak grows slowly | (Conj.) |
| His life is lost <i>but</i> his honour | (Prep. = <i>except</i>) |
| Honour is <i>but</i> a name | (Adv. = <i>only</i>) |

Lost Conjunctions.

The following Conjunctions were in use in the Anglo-Saxon language, but have fallen into disuse :—

<i>ge, ge</i>	=	both, and
<i>ne, ne</i>	=	neither, nor
<i>swa, swa</i>	=	as well, as
<i>sam, sam</i>	=	whether, or
<i>oththe, oththe</i>	=	either, or
<i>nu, nu</i>	=	now, now

Also, *for thām the* = 'for that that' (i.e. because); *for that* = 'for the end that'; *be thām the* = 'by that that' (i.e. because); and some others.

VIII.

INTERJECTIONS.**QUESTIONS ON THE INTERJECTION.**

1. What is an Interjection? Mention the derivation of the word.
2. How may Interjections be classified?
3. Enumerate the Interjections that are capable of more than one signification.
4. What are the Interjections serving to excite action?
5. What difference is there between the earlier and present meaning of *forsooth*?
6. What Interjections are disguised oaths?
7. Can Interjections govern cases? If not, how is the oblique cases after Interjections to be accounted for?
8. What parts of speech, besides Interjections, may the folk be considered?—Hark! look! behold! list! stop!
9. By what mark are Interjections usually followed?
10. Translate this definition :—'Voces quæ cujuscunque simis animi pulsu per exclamationem interjiciuntur.'
11. Distinguish between Spontaneous or Primitive, and Art or Secondary Interjections.

INTERJECTIONS.

Definition.—An Interjection is an exclamatory word or used to express emotion.

Interjections are common to all vocal animals; and many of all beings possess a wide range of them. Those who studied the capabilities of dogs tell us that vocally they express Affection, Anger, Discovery, Disdain, Dislike, Grief, Hunger, Loss, Pleasure, Satisfaction, Watchfulness, &c.

These facts have led many to deny to the Interjection a place among the Parts of Speech; and probably they are right.

An Interjection is not syntactically related to any part of a sentence. Some persons *whistle* to express surprise. This is not thought, nor does its quickness leave time for logical arrangement.

The term Interjection is derived from Latin *inter*, between, as, I throw. Its Greek equivalent, **Parenthesis**, is from *para*, alongside, and *thesis*, to place.

As the Interjection is something additional to the sentence and forms no part of it.

As, however, we possess written words to express the feelings wrung from us by sudden feeling, and since they form the gamut of emotion, it is better to treat of them as the Parts of Speech.

Mr Tooke, in his 'Diversions of Purley,' writes: "The dominion of speech is erected upon the downfall of Interjections. Without the artful contrivances of language, man would have had nothing but Interjections with which to articulate orally their feelings. The neighing of a horse, the lowing of a cow, the barking of a dog, coughing, sneezing, every other involuntary convulsion with oral sound, have as good a title to be called "Parts of Speech" as Interjections have. Voluntary Interjections are only employed in the suddenness and vehemence of some affection or passion, and returns men to their natural state, and makes them forget the use of speech; or when, from some emergency, the shortness of time will not permit them to use words."

Classification of Interjections.

The most natural classification of Interjections is based on the difference of the emotions of which they are an expression. Interjections may express, by way of exclamation, any emotion of—

Joy,	Hurrah!
Sorrow or Pain, . . .	Ah! Oh!
Approval,	Bravo! Encore!
Aversion or Contempt, .	{ Ahem! Hem! Pooh! Fie! Humph! Tush! Bo
Curiosity,	Eh? Ha?
Deliberation,	Why!
Disbelief,	Indeed! Forsooth! Tut-tut
Desire for the presence of another,	{ Ho! Holloa!
Attention,	Hist!
Discovery,	Oho!
Weariness,	Heigh-ho!
Surprise,	Ah! Oh!
To excite action, . . .	Ready! Havoc! Excelsior!
Assent,	Yea, Yes, } See 'Responsive
Negation,	Nay, No, } Adverbs.'

Another Classification.

Interjections may also be divided into—(1) **Spontaneous or Primitive** Interjections, *i.e.* such as have no grammatical forms; and (2) **Artificial or Secondary** Interjections, *i.e.* those which, though extra grammatical in form, are grammatical in the sense that they do not enter into any grammatical construction, are nevertheless founded on grammatical words.

Interjections of the former class are—*O! alack! pooh! heigh-ho!* etc. They are chiefly onomatopoeic.

Of the second class are—*Hail, fudge, adieu,* etc.

Do Interjections govern Cases?

Interjections do not govern words; but there are many modes of expression in which words called Interjections

ed by oblique forms of Pronouns, as '*Woe is me.*' Here *me* is considered as the Dative, and *is* represents its Verb *worth*.

These Interjections are oaths, *e.g.*—

Zounds, *i.e.* God's wounds.

'Sdeath, *i.e.* God's death.

These are very common in French. Compare—

Gad! = God!

O Christ!—*Ancient Mariner.*

Others were akin to oaths, *e.g.*—

By'r'lakin, *i.e.* by our Lady (diminutive).

By Jingo, *i.e.* by St. Gingoulph.

Marry, *i.e.* the Virgin Mary.

Odsbodikins, *i.e.* God's body (diminutive).

Shakespeare used '**God's bodykins.**'

These are greetings or farewells, *e.g.*—

Good-bye, *i.e.* God be wi' you.

Farewell, *i.e.* May you fare well.

Welcome, *i.e.* I greet you kindly.

Good-day, *i.e.* I wish you a fine day.

—The A.S. Verb *wilcumian*, 'to greet kindly,' is still *welcome*; but *well done* is a compound word, of which the first part is the Adverb *well*.

These Interjections are corrupted forms of other parts of

Skaday, *i.e.* Ah! lack (or, loss) on the day.

—Lord Clive's punning toast, 'A lass and a lac a day.'

Hail! 'be hale or healthy,' from the A.S. *hæl*, 'whole, sound.'

'Hæl was thu,' lit. Hale be thou. Cf. *wassail*.

All hail!—

Did they not sometime cry "All hail!" to me?—*Shakespeare.*

Hear, hear, is now an Interjection of approval or irony. Derived from *Hear him!* and originated in 'The House.'

It is derived from the merging of two Saxon Interjections *loc*, which latter was probably the old Imperative of

lōcian, to look. Thus those, who say that *lo* is derived from *look*, are in error, but yet parallel to the truth. Cf. English *behold*, French *voilà*, Latin *ecce* (an old imperat. Greek *idou*).

Law, *lu*, and *lawks* may either be corruptions of *Lord*, or euphuistic corruptions of *Lord*. In A.S. we find also *Eala*, e.g. '*Eala fæder Abraham*' = *O father Abraham*.—Luke x.

Oyes (corrupted into 'O yes!') is the Old French exclamation, 'Hear ye,' and belongs to Courts of Law.

O is not an Interjection but the sign of the Vocative, although it is often used for *Oh!*

Wo (A.S. *wa*) is akin to Greek *Ouai*, Latin *vae*, and is not to be confounded with the substantive woe (*woh*, e.g. 'Wo, wo, wo to the inhabitants of the earth!')—Rev. viii.

Go-to (*go toe*) is an encouraging Interjection, and is equivalent to *come-on*. Cf. French *allons*. 'And they said, let us build us a city' (Gen. xi. 4). Note the vulgarism 'Go to you, you lads!' and the (A.S.) *uton*.

Many Interjections are from the French.

Adieu, 'I commend you to God' (*à Dieu*).

Avant, 'Out of my way' (*en avant*).

Alas is probably a corruption of *helas*. Here the prefix *he* represents the French *he*. *Helas* is from Lat. *lassus*, 'weary'.

Gramercy, 'many thanks,' is from the French *grand merci*.

From the Spanish we have **ay di me** (*ay di mi* = 'a dear me!'), a phrase for which Carlyle had a great fondness. It has been corrupted into **Oh dear me!** (See remarks on *Well-a-day*.)

Other Interjections.

Amen is from the Hebrew. It means—(1) so it is; let it be. Greek *Αμήν*, Latin *Amen*.

Around thee, 'Make room,' or 'begone!'

For shame, 'Alas for (*i.e.* on account of) shame!'

Forsooth, like *indeed!* now indicates disbelief. At an earlier period *forsooth* was used in serious affirmation, and meant 'truly.' Cf. *Soothe* to say, and *soothesayer*.

Fudge is said to have originated in the doings of a Captain Fudge, who was notorious for his lying. See Isaac Disraeli's *Curiosities of Literature*, quoted by *Earle*.

Hallelujah, Alleluia, Hosanna are from Hebrew sources.

Heigh-ho! The meaning of some Interjections is so vague and indefinite, that it would take a great many words to express their meaning correctly. 'They seem to be as well fitted to be the echo of one thought or feeling as another; or even to be no more than a melodious continuation of the rhythm:—

'How pleasant it is to have money, *heigh-ho!*

'How pleasant it is to have money.'—*Arthur H. Clough*.

Psha expresses contempt. 'Doubt is always crying Psha, and sneering.'—*Thackeray*.

Well-a-day is a corruption of *well-a-way*, itself a distortion of the A.S. *wel-lā-dā*, which is compounded of two old Interjections *wel* and *lā*. This is a good instance of the working of popular Etymology, which substitutes familiar for unintelligible expressions. (See also *Oh dear me!*)

Wā-lā is the original of the Scotch *waly!*

The old Adverb **yare**, 'ready,' used as an Interjection by Shakespeare, belongs to the stem *gar*, of extensive use in the Teutonic languages.

The old cry for help, **harow!** and the war-cry, **havoc!** are now obsolete.

'Cry havoc! and let slip the dogs of war.'—*Julius Caesar*.

Among the curiosities of expletive phraseology may be mentioned.—'By the *mackins*,' i.e. the Virgin Mary (diminutive); 'God's *ronties*,' i.e. God's sanctities; 'Odds *pittikins*,' i.e. By God's pity; and several others. It is curious to notice that the superstition of the Middle Ages was accompanied by much apparent profanity. Cf. the modern '*Drat it*' = God rot it.

[The compilers desire to express their great obligations to Mr *Earle* for the valuable and valued information contained in Chapter III. of his *Philology*.]

PART II.

RULES OF SYNTAX.

Syntax Defined.

The word Syntax means 'arrangement' (Greek, *syn*, together, *taxis*, arrangement). The Rules of Syntax are the various in which the words of a sentence are related to one another.

I.

SYNTAX OF THE NOUN.

THE NOMINATIVE CASE.

The Nominative is the **Case of the Subject**, whether Verb with which it is coupled be active or Passive or Stative.

The *shepherd* (Nominative) tends his sheep.

The *sheep* (Nominative) are tended by the shepherd.

John is good.

It is also the **Naming-Form**, as *Isaac*, *thing*, etc.

Neuter Verbs and Verbs in the Passive Voice are followed by a completion of the Predicate in the Nominative Case.

Nominative is also used to form part of the Predicate after

Copulative Verbs, . . . Smith is a *lawyer*.

Verbs of seeming, . . . He seemed a prosperous *man*.

Passive Verbs of naming, . . . He was called *John*.

Verbs like *remain*, *continue*, etc., He remained an *officer*.

Verbs expressing to be made, . . . He was made *President*.

The 'Preparatory Subject.'

The Pronoun *it* is often used in apposition with an Infinitive phrase or Noun clause, the latter being the real subject of the sentence, e.g.—

It is difficult to please everybody.

It is well known that the Irish are Celts.

The Repeated Nominative.

The Nominative is repeated—

(1) For clearness' sake—

'*Almighty God*, the Father of our Lord Jesus Christ, who desireth not the death of a sinner, but rather that he may turn from his wickedness and live; and hath given power and commandment to his ministers to declare and pronounce to his people, being penitent, the absolution and remission of their sins—*He* pardoneth.'—*Prayer Book*.

(2) For rhetorical effect in the way of Emphasis or Climax—

'That *man*, that thankless fellow, that treacherous friend was my ruin.'

(3) In lyrics or common talk—

'The first flight o' arrows the foresters shot
Vay wounded him on the knee.'—*Johnie of Braidilee*.

The Nominative in Apposition.

When one Noun is used to explain another, it is put in the same Case as the Noun it explains, and is said to be in apposition to it. In the following examples the Nominative is followed by another Nominative in apposition:—

Smith the bootmaker lives here.

Here lived *Wilberforce*, the liberator of the slaves.

'*Crispinus* is again the subject of my verse, a monster whom no virtue redeems from wickedness.'—*Juvenal*.

The Nominative Absolute.

Definition 1.—A Subject, qualified by a Participle used adverbially, but without any Finite Verb, and thus independ-

ent of the principal sentence, is said to be in the Absolute Case, as—

Spring returning, the flowers appear.

Definition 2.—A Noun and a Participle in the Absolute Case may form together a clause grammatically independent of the rest of the sentence. Such a clause is called an Absolute Clause, because it stands alone, and the Noun is in the Absolute Case, e.g.—

'My Story being done,

She gave me for my pains a world of sighs.

Is Nominative Absolute a correct expression?—No, not, because the Absolute Case (Genitive in Latin) was Dative in Anglo-Saxon.

Thine dura belocenre, bide thine fæder.

'Thy door be-locked, pray to thy father.'

A more correct expression is the 'Absolute Nominative.'

The Participle qualifying the Subject Absolute, as—

Dinner over, the company fell to merriment.

Broad cloth without, and a warm hearth.

Here 'being' is to be understood after the Participle.

Some Participles, used as Prepositions, are in the Absolute Case, as—

During the siege, the inhabitants suffered.

After the decision, the matter was all over.

During the siege = the siege

After his decision = his decision

yet give

- (5) ▲ Who trusts in God, remains firm as His mount. This is an imitation of a classical construction.
 (4a) 'Tis his own blame ; ▲ hath put himself from rest' (*Lear*, Act ii. Scene 4). *Omission of Relative.*
 (4b) To-day ▲ am very tired. *Subject plainly denoted.*

Nominative of Address.

The Case that is used in addressing an object is called in Latin the Vocative. English grammarians, recognising only four Cases in English, call this Case the Nominative of Address. *E.g.*—

'Sing, heavenly *Muse*.'—*Milton*.

'*Enchantress*, fare thee well.'—*Scott*.

Position of the Nominative.

A Nominative Case is placed in English *before* the Verb, but there are many exceptions. It is placed after the Verb—

- (a) With Imperatives, as, 'Go *ye*, come *ye*, depart *ye*.'
 (b) In an interrogation, as, 'How many loaves have *ye* ?'
 (c) After the Adverb *there*, as, 'There go the *ships*.'
 (d) When the Predicate comes first, as, 'Great is *Diana* of the Ephesians.' 'Such was the sound.'—*Gray's Bard*.

This inversion of the logical order is especially frequent in poetry,* but it occasionally causes ambiguity.

Words used as Substantives.

Any part of speech may be used, in order to express the action it conveys, as a Substantive ; or, in other words, may be used substantively, as—

There is too often (Adverb). *Red* is a fine colour (Adjective).
How is not under (Adverb). *Ah!* is an exclamation (Interj.).

* Some time ago there was an affected fashion of employing this inversion. It was ridiculed in the following parody :—

'So, when "*dog's meat*" re-echoes through the streets,
 Rush sympathetic curs from their retreats ;
 Beam with bright blaze their supplicating eyes,
 Sink their hind legs, ascend their joyful cries ;
 Each wild with hope, and maddening to prevail,
 Points the pleased ear, and wags the expectant tail.'

THE POSSESSIVE CASE.

The Possessive relation is expressed in two ways in English.

- (1) By inflection, as, 'My *father's* house;' 'My *brother's* uniform.' (Saxon and synthetical method.)
- (2) By the Preposition *of* and the Objective Case of the Noun, as, 'The house *of my father*;' 'The crown *of Italy*.' (Norman and analytical method.)

Also, by a combination of these methods in phrases like, 'The house *of my father's*;' 'A song *of Tennyson's*.'

In provincial English, as in Latin, the Dative is sometimes used for the Possessive, e.g. 'This book *to me*' = 'This book.'

Position of the Possessive.

The Saxon or synthetical or inflected Possessive precedes the Noun, but the Norman or analytical *follows* its Noun.

Possessive Relation—Genitive Relations.

The Possessive relation is only one out of the class of Genitival. A Substantive is in the Genitive relation when joined to another Substantive attributively or objectively.

Some modern grammarians confuse the Possessive with the Genitive, and say that the *Possessive Case* at first denoted origin. In the same way they wrongly call 'The Apple of Sodom' a *Possessive* relation. [The *Genitive* relation, however, best considered in connection with the *Possessive Case*, although the Noun governed by *of* is in the *Objective Case*.]

Attributive and Objective Genitives distinguished.

It is important to distinguish readily between these different uses of the same Case. For instance, 'John's praise' may mean either—(1) the praise which John gives, or (2) the praise which he receives.

A similar ambiguity exists when a Preposition is used instead of the Possessive Case, e.g. '*The fear of the enemy*' may mean the fear which the enemy feel (Attrib.), or the fear which is felt at their approach (Obj.). '*The injuries of the Helvetii*' may mean the injuries done by the Helvetii (Attrib.), or the injuries done to them (Obj.).

The Attributive Genitive.

The Attributive Genitive relation includes the notions of origin, agency, possession, mutual relation of persons, the material of a thing, the material or substance of which a thing is made, the class to which it belongs as part of a whole, etc.

Examples of the Attributive Genitive are as follow :—

The Reformation of Luther.

Solomon's temple.

My brother's hat.

A man of great ability.

Be had arms of iron and feet of clay.

Hypocrisy is a sort of homage which vice pays to virtue.

The diameter of the circle.

Cade's rebellion.

My brother's child.

In English, the Genitive expressed by inflection (Genitive Case) is generally used to express the relation of possession, as, 'John's book.'

It expresses also the notions of origin, agency, and the mutual relation of persons, as, 'Cade's Rebellion;' 'Luther's Reformation;' 'My wife's sister.'

The Objective Genitive.

The Objective Genitive expresses the object of some feeling or action.

This is generally denoted by a Preposition and the Objective Case, but it may also be denoted by the Possessive inflection.

E.g.—

The king's murderers.

Wagner's praise is heard everywhere.

The soldiers were kept in camp by fear of the enemy.

The Double Genitive.

The expression, 'A book of John's,' is often explained by saying that there is an ellipsis of 'books' after John's, so that the expression is a shortened form of 'A book of John's books.'

The use of this form implies that John has more books than one. So, also, the expression, 'A house of mine,' implies that I possess more than one house.

[With the Genitive inflection 's = *is* or *es*, compare the Latin *-is* and Greek *-os*.]

The Cumulative or Pleonastic Genitive.

Besides the ordinary *Double Genitive*, which may be explained as above, we find *expressions* such as '*This house of mine*,' '*That boy of Norcott's*,' where the Genitives are *cumulative* and demonstrative, and do not mean '*This house of my house*,' '*That boy of Norcott's boys*.'

The Partitive Genitive.

Sometimes the Genitival relation denotes that only a *part* of a thing or group is considered, e.g. 'Two-thirds of the orange;' 'They partook of the food.'

In the phrase considered above, viz. '*A book of John's*,' John's denotes the **Possessive** Genitive, and *of* the **Partitive** Genitive.

The Appositive Genitive (Redundant *of*).

When *of* is used in such combinations as, 'The city of Rome,' 'The month of May,' it is used by way of definition. This construction is sometimes called the *Appositive Genitive*, since, but for the intervention of the Preposition, the Noun would be seen to be in apposition.* Under this head fall such expressions as, 'A wretch of a fellow,' 'A brute of a dog,' 'They mean the same as, 'A fellow, a wretch;' 'A dog, a brute,' etc. *Of* is said to be *redundant*.

* Notice that the Latin equivalent for the city of Rome is *Urbs Roma*.

Possessives in Apposition.

When two or more Possessive Cases are in apposition, it is usual to put the sign of the Possessive after the last word only,—

For thy *servant David's* sake.
Messrs. *Smith, Brown, and Robinson's* shop.
The *prophet Merlin's* doom.

This is sometimes too strongly expressed by saying '*The possessive cannot be used in Apposition.*'

Ellipsis after the Possessive Case.

The Noun which the Possessive Case qualifies is sometimes omitted, as in the expressions:—

St. Paul's (Cathedral). Brooks's (Club).
The Duchess of Piccadilly's (house).
St. Bartholomew's (Hospital).
The Court of St. James's (Palace).

The Adverbial Genitive.

We have few genuine relics, and only a few imitations of the construction, which was used in Anglo-Saxon to denote 'time when' and 'measure or value of,' etc.

'*Now-a-days*' (15th century, *now a dayes*). Here *days* is the Adverbial Genitive, not the Plural.

Compare also *early days* = early of the day.

'*Of long time*, he had bewitched them.'—Acts viii. 11.

'*Swift of foot*,' '*ready of speech*.' These may almost be called Locative Genitives; cf. '*versus animo*'—

'Such as sleep o' *nights*.'—*Julius Caesar*, Act i. Scene 2.

'A gallows *of fifty feet high*' = 'A gallows high *of fifty feet*.' An Anglo-Saxon '*two ells high*' was represented by '*high of two ells*' (*twægra elna heah*), and *winteres* and *summeres* (Genitive Cases) equalled '*in winter* and *in summer*.'

It is instructive to note that *on*, which even now 'point of time,' was often used for *of* and *vice versa*.

'He came *of* (on) an errand.'—*Merry Wives of Windsor*, Act I.

'Enamoured *on* (of) his follies.'—*Henry IV.* Act v. Scene 2.

'God have mercy *on* his soul, and *of* all Christian souls.'—Act iv. Scene 5.

The Ethical Genitive or Genitive of Interest

This is of infrequent occurrence, and resembles the Dative, *e.g.*—

Here shall come *your* Marius.

Your serpent of Egypt is now lord of *your* mud, operation of *your* sun; so is *your* crocodile.

THE OBJECTIVE CASE (including the DATIVE)

What do we mean by 'Government'?

Much confusion with needless argument has arisen from indistinct idea, on the part of grammarians, as to what is meant by **Government**. Some say that—

- | | |
|--|--------------|
| 1. Transitive Verbs in the Active Voice, | } can govern |
| 2. Prepositions, | |
| 3. Possessive Cases, | |
| 4. Some Adjectives, | |

and they even allow Nominatives and Possessives to be governed.

We shall only recognise, as a rule, (1) Power of Government in Transitive Verbs and Prepositions, and shall exclude Nominative and Possessive from being governed.

Under the Objective Case, grammarians now mean three widely different uses, *viz.*—

- (1) The **Direct Object** (or immediate object of Verb's action), denoted in Latin by the Accusative Case, as—

I honour *him*. Columbus discovered *America*.

- (2) The **Adverbial Object** (an object which discharges the function of an Adverb in limiting the Predicate, in most cases as regards time, place, measure, etc.), which corresponds to various uses of the Latin Accusative and Dative, as—

He lived seventy *years*. A river three *miles* broad.
Three *days* ago. It cost four *pounds*.

- (3) The **Dative or Indirect Object** (an object more remotely affected by the action) denoted in Latin and Anglo-Saxon by the Dative, as—

Give *me* the book. Show *him* the way.
Buy *her* a hat.

Under the Direct Object is now included the Latin Accusative of cognate signification, as, 'To sleep a sleep.'

Under the Adverbial Object, English grammarians now seek to include examples of the Latin Accusative of Duration, the Latin Accusative of Space, the Ablative of Time, the Ablative of Cost or Price, and of Measure, etc.

Under the Dative or Indirect Object is included the Latin Dativus Ethicus, a construction which is called in English the 'Dative of Interest,' as, 'He plucked *me* ope his doublet.'

The Objective Case is used when the **Noun or Pronoun** is the **Direct Object of a Transitive Verb**, as—

Scipio conquered *Hannibal*.
The frost killed the *plant*.

The **Substantive which follows a Preposition** (or **Prepositional phrase**) is in the Objective Case, and is usually said to be governed by the Preposition, as—

Business before *pleasure*.
He left on account of bad *health*.

The **Double Object**.—The Verbs 'to teach,' 'to ask,' etc., like the Latin *docco* and *rogo*, may govern two Cases, one of a person, the other of the thing, as—

We teach the *scholars Euclid*.
I asked *him a question*.

The former of the two is the **Dative** or Indirect Object, the latter, the Direct Object, answering to the **Accusative**.

Verbs like *make, create, appoint*, etc., and other Verbs like *think, consider, suppose, believe*, etc., in the Active Voice, are also followed by two Objective Cases, as—

The king created *him* a *peer*.

I think *him* an able *man*.

We believe *him* an *impostor*.

In Verbs of this latter class, however, the construction may be explained as the Objective Case and Infinitive Mood, as 'I think him an able man' = 'I think him *to be* an able man,' especially as the Verb *to be* disappears so readily.

This is sometimes called the *Factitive Object*, or the Objective Supplement of the Verb. The better opinion is probably that the second object is Adverbial.

The Retained Object.—When a Transitive Verb, taking two objects, is changed into the Passive Voice, either of the two objects may become the subject of the Passive Verb, while the other remains an object as before. Hence the latter may be called the Retained Object. Thus, 'I forgave *him* his *fault*,' may be turned into the Passive form in two ways:—

(1) His fault was forgiven him by me.

(2) He was forgiven his fault by me.

In (1) the original Direct Object, *fault*, is taken as the subject of the Passive Verb, and the original (Indirect) Object, *him*, is retained as the Indirect Object of the Verb. In (2) the original (Indirect) Object, *him*, is taken as the subject of the Passive Verb, and the (Direct) Object, *fault*, is retained as the object after the Verb 'was forgiven.' As Passive Verbs cannot govern a case, it is convenient to speak of this object as 'retained.'

The Redundant Objective.—Double Objectives are also sometimes unnecessarily inserted, as—

'I know *you*, what you are.'—*Lear*, Act i. Scene 1.

'Strawberry *blossoms*, one and all,

We will gather *them*.'

* It should be noted, however, that both the given Verbs take a Double Accusative in Latin, and not an Accusative and a Dative.

Objective in Apposition is used either for the sake of emphasis, or to append additional ideas—

We know the aforesaid virtues, *justice, mercy, temperance*, to be essential to a judge.

Thus they defeated the Spanish Fleet, the *Invincible Armada*.

Analysis of the Objective.—This occurs most frequently in the Relative—

'We speak that we do know.'—John iii. 11.

Sometimes a Transitive Active Verb is used so broadly or vaguely that the Objective is not required—

He *promises*, but *performs* not.

It is noteworthy that *promises* might govern two objects, as, 'I promised *him* a penny,' and yet takes

distinctions between the 'Ordinary' and 'Adverbial' Objects.—One link, the *Factive Object*, has already been mentioned; and we have now to consider the

Cognate Objective,

is akin both to the *ordinary* and *adverbial* Objectives. Transitive Verbs are sometimes followed by Objectives of a *Cognate* or kindred meaning, as—

They have *slept their sleep* (=soundly).

The piper stopt, *smiling* a quiet *smile* (quietly).

It is that it seems almost impossible to draw a distinct demarcation between the ordinary and the cognate Objective. Study—

He made a *box* (ordinary Objective).

He read a *book* (ordinary Objective, but the objects that can be read are all cognate to each other).

He moaned a few words (Intransitive Verb used Transitively).

He moaned a feeble moan (Intransitive Verb with Cognate Object).

It is sometimes difficult to recognise Cognate Objects, e.g. 'It blew a *hurricane*;' 'The gutters ran *blood*;' 'The fountains spouted *wine*.'

The Adverbial Object.—A Noun in the Objective Case is used Adverbially, to denote—

- (a) Extent and direction in space—
He lives a long *way* off. Ten *yards* across.
My house is a *mile* distant. Four *feet* deep.
- (b) Amount or degree—
He stayed there ten *years*. He arrived last *night*.
I saw the man three *days* ago.
- (c) Cost or value—
This book cost five *shillings*.
This act cost Charles his *crown*.
To reign is worth *ambition*, though in hell.
- (d) Manner or attendant circumstances—
I do not care a *straw* for this.
He is a *year* older than I am.
He was fined forty *shillings*.

In addition to the foregoing principal divisions of the Adverbial Accusative, we may mention—

- (e) Accusative of '*motion towards*'—
'Ere he could arrive *the point* proposed.'—*Cæsar*.
'Ere he arrive *the happy isle*.'—*Paradise Lost*.
The ships reached *Genoa*.
- (f) Accusative of *Reference* or *Closer Definition*—
He smote them *hip and thigh*.
The rich may boast their *pomp*, the great,
power.
We routed him, *horse and foot*.
- (g) *Miscellaneous Accusatives*—
He fled *the scene*.
By whom I escape *death*. } (Motion from.)
He winked his *eye*. (Subordinate agency.)
'What *time* the pea puts forth its *blow*.'
Thy welcome voice we hear.' (Point of Time.)

Note that the Adverbial Object is not governed by the Verb, but it modifies the Verb.

The method of testing an Adverbial (or a truly Cognate) Accusative, is to endeavour to make it the Subject of a corresponding sentence in the Passive Voice. If this can be done, the Accusative is not completely Adverbial.

We have previously stated that every Accusative is somewhat Adverbial, and the facility with which this Case can be used Adverbially seems to corroborate our assertion.

Substantives depending on Prepositions are also commonly regarded as Nouns or Pronouns in the Objective Case. The substantive so defined may serve as an Attributive Adjunct to the Verb, or as an Adverbial, or as part of an Adverbial.

(a) Turpin rode to York.

(b) The famous ride to York from London.

(c) In the beginning he was very successful.

—See *Analysis of Sentences*.

Accusative with Infinitive.—This construction is not English, but is occasionally used, e.g.—

I know *you to be* a rogue.

I perceived *him to understand* more than was thought.

This usage **must not be imitated.**

Interjectional or Vocative Accusative (Dative).—In such expressions as 'Ah! *me*,' 'Alas! Poor Yorick' (*Hamlet*), *me* and *Yorick* are often accounted Objective. Cf. Latin, 'O *maximam* erroris' (*Cicero*), Greek, $\eta \Delta \iota \alpha$.

The difficulty attending these expressions is shown by the fact that they have been placed in three different Cases by different minds—(1) Nominative of Address, (2) Objective, and (3) Dative. Study—

'Me poor man! my library

Was dukedom large enough.'—*Tempest*.

With reason, *me* is oftentimes said to be *Dative*.

Position of the Objective.—The Object usually succeeds the Verb or Preposition, except in the cases of Relatives and

Interrogatives, or for the sake of emphasis. In poetry this construction is not uncommon.

I told you *whom* it was given *to* (Relative with Preposition).

He, *whom* thou lovest, is sick (Relative with Verb).

What do you want? (Interrogative).

Some they slew, *others* they wounded (Emphasis).

In poetry this construction is sometimes ambiguous. What does this sentence mean apart from the context?

'The gallant hound the wolf had slain.'

THE DATIVE CASE OR INDIRECT OBJECT.

The **Dative Case** denotes the 'recipient' or an object affected by the Verb *remotely* or *indirectly*, as—

I gave *her* a book.

William bought *her* a dress.

Woe worth the *chase*.

Methinks you are sadder.

Is there a Dative Case in English?

Undoubtedly.

Arguments against its existence—

- (1) The Dative Case is simply the Objective governed by *to* or *for* understood.
- (2) There is no separate form for the Dative Case, being merged in the Objective.

Replies—

- (1) The Dative Case is governed by the Verb, and is not identical with, but simply equivalent to, the Preposition with the Objective Case. The historical argument is decisive. *To* and *for* have not dropped out, for they were never there.* In Anglo-Saxon, as in Greek and Latin, there was a Dative, which was even used absolutely.

Note.—In 'I promised *John* an apple,' *to* cannot be idiomatically inserted, 'I promised (to) John an apple.'

* We leave out of consideration the philological fact that some Case Suffixes were originally Prepositions.

- (2) Case has ceased to be restricted (except technically) to inflections, and is now judged of by function, else would the Noun in English have only one true Case, the Possessive. Neither, in all instances, has the Dative been merged in the Objective. The Pronouns *him* and *her* are true Dative forms, and the Objective has been merged in the Dative!

Note.—The Dative is generally used in connection with the Objective, but occasionally without, as, 'I answered *him*.'

The Indirect Object is most frequently met with—

- (a) After Verbs of giving, owing, pleasing, promising, resembling, showing, telling, thanking, etc., as, 'Give it *him*;' 'He promised *me* a book.'
- (b) With Impersonal Verbs, as, '*methinks*' and '*meseems*.'
- (c) After Adjectives of similarity, dissimilarity, and nearness, as, 'like *me*,' 'unlike *him*,' 'near *you*.'
- (d) After certain Interjections, as, 'Woe is *me*;' 'Well is *thee*.'

The Dative of Interest (*Dativus Ethicus*).—Sometimes an indirect object is inserted after Verbs which usually take only a direct object, in order to express the interest of some person in the action of the Verb. Hence this remotely indirect object is called by grammarians the Dative of Interest. It is used to give vivacity to a description, as—

'Whip *me* such honest knaves!'—*Shakespeare*.

'A Jew ate *me* a whole ham of bacon.'—*Spectator*.

'The cloudy messenger turns *me* his back.'—*Shakespeare*.

The Dative Absolute.—In the oldest period, the Dative and not the Nominative was the Absolute Case.

[This construction was more logical, the Dative being more Adverbial than the Nominative.]

However, about 1350 the Nominative began to usurp this function, but yet we find in Pecoock (1449)—

'*Him* it witing, and not weerning' = '*Him* (he) knowing and not forladding it;'

and in Milton's *Paradise Lost* (1665)—

‘So *him* destroyed
For whom all this was made, all this will soon
Follow;’

and in his *Samson Agonistes* (1671)—

‘Do you that presumed
Me overthrown, to enter lists with heaven.’

The Dative Infinitive.—The Infinitive of Purpose is really a Noun in the Dative Case, as, ‘*Ut eode se sawere his* saed to *sawenne*’ = ‘The sower went out to sow his seed.’

Position of the Dative.—The Dative is generally placed after the Verb, and between it and the Direct Object, as, ‘I taught *him* geography.’

ANSWERED QUESTIONS.

1. Q. Distinguish between a *thing* and a *Noun*.

A. A *thing* is the object or material of which we are speaking; a *Noun* is the name of the object or material. Grammar has to do with names, not things.

2. Q. Write the Abstract Nouns that are connected with the following Adjectives:—*strong, wise, good, true, brilliant, false, high, deep, constant, simple*; and with the Verbs *abound, depart*.

A. The corresponding Abstract Nouns are *strength, wisdom, goodness, truth, brilliancy, falsehood, height, depth, constancy, simplicity, abundance, departure*.

3. Q. Write down the Abstract Nouns that are connected with the following words:—*enchant,*

felon, abstain, forbear, king, lord, man, marry, poet, obstinate, steal, sublime.

A. *Enchantment, felony, abstinence, forbearance, kingdom, lordship, manhood, marriage, poetry, obstinacy, stealth, sublimity.*

4. Q. To what class of Nouns do you refer *minister* and *secretary* in the passage following?—‘I write to you,’ said Bolingbroke to Prior, ‘not as the Minister to the Secretary, but as Harry to Mat.’

A. They are ordinarily Common Nouns, but are here used as Proper. It is quite evident that they refer to particular individuals.

5. Q. Enumerate three instances of ‘false plurals,’ i.e. of singular Nouns that look like plurals, but which Etymology shows to

be regular; and one 'false singular,' i.e. a Noun in the singular, which has been formed in consequence of a mistake with regard to the present plural.

A. The false plurals are *alms*, *riches*, and *summons*, all of which may be traced to singular forms. *Alms* is the French *aumône*, which represents the six-syllabled Greek word for 'pity'; *riches* is *richesse*, and carries the Anglo-Saxon *rean*, an 'edge' or 'margin.' The *rich* part belongs to the root, as the word comes from Lat. *pinum*. The singular, therefore, ought to have been written *poor*, and the plural *poors* or *pooren*.

B. Q. Which is the correct expression—spoonfuls or spoons full; the Miss Browns or the Misses Brown?

A. (a) Both expressions are correct. If we wished to denote a certain number of spoons, each of them, filled with a particular liquid, we should speak of so many 'spoons full.' But if we meant to express that the quantity contained in a spoon was taken several times over, we should say 'spoonfuls.' (b) Both 'Miss Browns' and 'the Misses Brown' are good English, but the former is a colloquial, the other a more formal expression.

7. Q. Of what is the *-s* significant in the words *poor*, *alms*, *riches*, and *summons*?

A. In *poor* the *-s* belongs to the root, and the forms *poor*, *poors* are therefore irregular. *Poor* was the singular in Anglo-Saxon. Compare Lat. *pinum*. *Alms* is from *aumône*, whence *-s* is what remains of the termination *-esse*. *Riches* in Norman French is *richesse*. *Summons* is from Fr. *remouue*, not from

Lat. *summoneas*, as is sometimes asserted. *Alms* and *riches* are used as plurals, but the *-s* is apt to give an erroneous idea of their origin.

8. Q. 'I have not wept this forty years.' Is *this forty years* a correct expression?

A. The expression 'forty years,' though plural in form, may perhaps be regarded as expressing a single idea, i.e. a period of time, like 'a fortnight.' Hence the use of the singular *this* may be justified. The case of *years* is the (Adverbial) Objective.

9. Q. Take the following Nouns, and gather from them rules for the formation of English plurals:—*deer*, *sugar*, *bag*, *lady*, *goose*, *child*, *hypothesis*, *leaf*, *brief*, *son-in-law*.

A. *Deer*, sing. and plur. alike; *sugars*, only when varieties are expressed; *bags*, usual plural by adding *-s*; *ladies*, *y* preceded by a consonant is changed into *-ies*; *geese*, modification of the root-vowel; *children*, Anglo-Saxon suffix; *hypotheses*, Greek Nouns in *-is* form plur. in *-es*; *leaves*, Teutonic Nouns in *f* form plur. in *-ves*; *briefs*, Romance words retain the *f* unchanged; *sons-in-law*, the *-s* is added to the significant part of the compound rather than the descriptive.

10. Q. Mention some Anglo-Saxon plural forms that have become obsolete. Which of these were retained the longest?

A. In the Anglo-Saxon language there were plurals in *-as*, *-an*, *-a*, *-u*, etc., as *wulf-as*, wolves; *tung-an*, tongues; *dur-a*, doors; *scip-u*, ships. After some time only *-as* and *-an* were retained, and these became changed into *-es* and *-en*. Then the *e* of *-es* was omitted

whenever *s* could be sounded alone, as *king* for *king's*.

11. Q. What is meant by Grammatical Gender? What true Gender suffixes still exist in English?

A. Grammatical Gender is a distinction in the form of Nouns or Pronouns, to show whether they stand for persons or animals of the male or female sex, or for things without sex. The only true suffixes of Gender that still exist are *-ess*, *-ine*, *-ster* in words of Latin origin, also *-ster* in the single instance of *spinster*, and *-en* in *vixen*, both Saxon; *-ster* in all other instances merely denotes the agent.

12. Q. What do you remark in regard to the signification of the proper names *Baxter* and *Webster*?

A. The termination *-ster* originally belonged to names of employments that were chiefly carried on by women. It afterwards came to denote the agent merely. *Baxter* is *far bag-ster*.

13. Q. Make a list of the suffixes, existing and obsolete, that are or have been employed to mark the distinction of Gender in English Nouns.

A. Suffixes still in use: *-ess* (the most common), as *giant-ess*; *-or* and *-ix* appear in several words from the Latin; *-ine* in *heroine* (Greek), and *margravine* (German); *-ina*, *-ana* in *Caarina*, *Sultana*. Suffixes nearly obsolete: *-en* only survives in *vixen*, *-ster* only survives in *spinster*. Suffixes quite obsolete: *-a* (masc.) and *-e* (fem.), as in *widow-a*, *widow-e*.

14. Q. Can 'cow' be called, strictly, the Feminine of 'bull'? If not, why cannot it be so called?

A. It cannot be, strictly, so called,

because though the word 'cow' represents an opposite sex from 'bull,' and is related to it, there is still no relation between the forms of the words. It should be noticed that there are only two modes of forming the Feminine of Nouns (viz. by prefixes and affixes), though there is a third method by which to indicate the distinction of male and female.

15. Q. In modern English the sun is personified as Masculine and the moon as Feminine. In Anglo-Saxon the distinction is reversed. Can this be accounted for?

A. The gender of Nouns denoting sexless things is, of course, arbitrary. In Anglo-Saxon the sun is Feminine, moon is Masculine; in modern English the genders of these words are reversed. We, the sons of the moon, make the moon Feminine. Our forefathers, who thought of the moon as a measurer, the ruler of the days, weeks and seasons, the regulator of the tides, the lord of their festivals and the herald of their great assemblies' (Max Muller). This is probably a sufficient explanation so far as regards one of the Nouns.

16. Q. Why does the addition of *-a* change the word *cat* into *cat-a*? Account also for the first *a* in *vixen* and *thimble*.

A. The fact to which attention is called in this question is the change of the root-vowel which accompanies the addition of a syllable. *Vixen* is from *fox*, and *thimble* from *thumb*. This change is produced by an assimilation of two vowels, and is called

the Germans *Umlaut*, i.e. 'vowel modification,' or, more accurately, the law of the modification of the vowel by a suffix. In plainer language, the vowel of the after member of the word causes an elevation of the vowel that goes before.

17. Q. What is displeasing in the following?—

'Her power extends o'er all things that have breath.'

'A cruel tyrant, and her name is Death.'

A. Death should be personified as a man. In personification the Masculine Gender is most usually applied to such things as suggest greatness or seem to manifest the qualities of strength, majesty, or distinctiveness. A tyrant, again, is more often a man than a woman.

18. Q. Make a list of words which were once of the Common Gender, but which are now restricted to a particular sex.

A. *Girl, shrew, coquet, harlot, witch, slut, termagant, hag, hoy, jade, scold, niece, man, maid.*

19. Q. Mention instances of Masculine Nouns that have been formed from the Feminine, contrary to the general rule. Can this ever be accounted for?

A. *Drake* was derived from *duck*, *goose* from *goose*, and *widow-crane* from *widow*. Also *bride-groom* (from *bride* and *groom* or 'bride-man') from *bride*. In the first two instances the may perhaps be explained by the fact that the flocks of ducks and geese are composed chiefly of male birds. Hence the distinguishing name would at first be applied to the females. Afterwards it became necessary to distinguish between numerous males, and a

Masculine suffix was added to the existing word. *Widower* and *widow* were denoted in Anglo-Saxon by the words *widur-a* and *widur-e*. When the final vowels were lost, *widow* was at first of the Common Gender, but was afterwards restricted to women. Then the Masculine suffix was added to form *widower*.

20. Q. What causes brought about the gradual disuse of Grammatical Gender after the Norman Conquest?

A. 'Grammatical Gender went gradually out of use after the Norman Conquest owing to the following causes:—(a) The confusion between Masc. and Fem. suffixes; (b) The loss of suffixes marking gender; (c) The loss of case inflections in the Masc. and Fem. forms of Demonstratives.'—(Morris's *Historical Outlines*, p. 82.)

21. Q. What is the origin of the Romance suffix *-ess*, which denotes the Feminine of so many English Nouns?

A. There was a Low Latin Feminine suffix *-issa*, which became in French *-isse*, and afterwards *-esse*. In the 14th century this ending began to be added not only to Romance, but to English roots. Thus Wyclif has *friendesse*, a female friend; *neighbouresse*, a female neighbour; and *techeresse*, a female teacher; and we still have *goldess*, *baroness*, etc. *Lass* is probably a contraction of *laidless*.

22. Q. Define the terms *inflection* and *declension*.

A. Inflection is the change which a word undergoes in order to vary the meaning. Declension is a collection of the various forms that a Noun may assume.

23. Q. Form Nouns denoting *office* or *jurisdiction* from the follow-

ing:—*protector, Pope, bishop, professor, pontiff, earl, Christian, sheriff, mayor, deacon.*

A. Protectorate, papacy, bishopric, professorship, pontificate, earldom, Christendom, shrievalty, mayoralty, diaconate.

24. Q. It has been said that in English Nouns there is no Objective Case. Is this statement correct?

A. If inflection alone be the criterion of case, then it is true that English Nouns have now no Objective Case, for we have no Nouns that indicate the Objective relation by their form. If, however, it be considered that the case of a Noun may be determined as well by its relation in the sentence as by inflection, there does exist an Objective Case of English Nouns. Pronouns, moreover, have an Objective Case that is indicated by inflection. It is therefore convenient to speak of an Objective Case in Nouns also, more especially as the Nominative and Objective Cases are alike in other languages besides English. This is true, for instance, of Nouns in Greek and Latin, and our grammars are frequently based on the grammars of the classic tongues.

25. Q. Explain the force of *of* in such expressions as 'a brute of a dog,' 'a milksoy of a boy,' 'a palace of a house,' etc.

*A. By far the best explanation is that which regards this curious use of *of* as replacing the relation of apposition. These expressions are therefore equivalent to a dog, a brute; a boy, a milksoy; and a house, a palace. On the other hand, apposition has sometimes replaced the use of *of*, as in 'a hundred sheep,' 'a dozen yards.' These*

expressions were originally 'a hundred of sheep' and 'a dozen of yards,' but the preposition *of* has fallen into disuse.

26. Q. Point out the *of* in the following:
(1) Reign thou, O noble mother. (2) The second of April. (3) The error he committed with Columbus was a new world. (4) The difficulty was to climb off the rocks. (5) He breasted like a lion. (6) The dawn he moved. (7) The vessel below the cover above. (8) The answer that question means easy.

A. The subjects are: (1) mother, (2) he, (3) the ship, (4) vessel and cover, (5) that question.

27. Q. What does Gen. 1. 1. mean? (A question set at the Univ. Matriculation, June 1877.)

*A. The Genitive (*of*) indicates primarily *origin* as in 'sun's rays.' Origin of ownership; hence this is called Possessive. It is moreover, not only *quality* belonging to a thing as 'Arms of iron,' 'Feet of a man,' even something done as, 'The king's murder.' The last is called the Objective Case.*

28. Q. Is Max Müller's *of* the word 'Genitive' the same as that given by grammarians?

*A. No; he seems to mean the statement that the case of origin. He uses the Latin *genitivus* (genitive).*

A Greek word *genike* is the same as *gentilis*, if it is meant to be of origin or birth. It has been called *genike*. Nor does it express the relation of father though we may say "the father," we may say "the father of the son." It had a much wider, philosophical meaning, *causa generalis*, the power of the Genitive, the termination *is*, in most instances, of those derivative Substantives are *genitives*.

What is the difference between 'the king's picture,' 'a picture of the king,' and 'a picture of the king's'? The first expression means the possession of the king, a picture or relic of the king; and the second is out of the king's

the absence of case-endings in English? To illustrate the effect of the absence of case-endings on the general structure of sentences.

The absence of case-endings in English is the use of Prepositions to show the position of the noun in the sentence. The absence of case-endings in the general structure of sentences has become more important. While case-endings show the position of words in a sentence, the position of words is of much importance. For *Cassium amabat Brutus*

and *Cassium amabat Brutus* are equally intelligible, but in order to express the same meaning, without ambiguity, in English, it is necessary to place the word that is in the Objective Case after the Verb, as, 'Brutus loved Cassius.'

31. Q. What is meant by the Redundant Object? Give an example of this construction.

A. When the Object of a Verb is a dependent clause, Shakespeare sometimes introduces before the dependent clause another Object, so as to make the dependent clause a mere explanation of the latter. Thus—

'I know you who you are.'—*Lea*.
'Conceal me what I am.'

'You hear the learned Bellario what he writes.'—*Merchant of Venice*.

In the two first examples the sense is the same as if *you* were omitted before *who*, and *me* before *what*. The last means the same as 'You hear what the learned Bellario writes.' This idiom is of frequent occurrence in Greek.

32. Q. 'He was promised his salary,' 'He was offered a scholarship.'

In what case are the words in italics, and why?

A. They are in the Objective Case, but not, of course, a governed Objective, for Passive Verbs are incapable of governing a case. It is best to explain this as an Adverbial Objective. Both words limit the Predicate.

33. Q. What is remarkable in the lines following?—

'His virtues
Will plead like angels, trumpet-tongued, against
The deep damnation of his taking off.

A. The words *his taking off*

are an instance of what is called the Objective use of the Possessive Pronoun, *i.e.* they are equivalent to 'the taking off of him,' *i.e.* his murder. This mode of expression is less cumbersome than the other, though it may possibly be productive of ambiguity.

34. Q. When does the Objective Case come before the Verb which governs it? Give examples.

A. This frequently happens in (1) rhetorical, and (2) interrogative constructions. *E.g.* 'Jesus I know, and Paul I know;' 'Whom did you see?' 'Whom did you give it to?'

35. Q. What construction is illustrated by 'John is a sailor;' 'He remained a bank clerk;' 'He was named Peter;' 'He looked a gentleman'?

A. The predicate after Copulative Verbs, Verbs denoting continuance, Verbs of naming and seeming, is in the Nominative Case.

36. Q. What is meant by the apostrophe and *s* (-s)? When and why was it introduced into English?

A. The apostrophe marks the elision of *e*. In the oldest English *-es* was the ending of the Possessive Case of many Masculine and Neuter Nouns; and in the 13th century it was used for Feminine Nouns also. Gradually *-es* became the general ending. It was at first a distinct syllable, like the *-es* in *churches*. It has passed through many modifications (*-ur*, *-ys*, *-iv*). By degrees it assumed its present form *-s*, most probably to distinguish the Possessive Case singular from the plural number. Dr. Morris says, 'The general use of the apostrophe in the singular is not found much before the end of the 17th century.'

37. Q. Name the force of each of the

following Genitives:—
 (1) 'The man of whom they might be both ways, viz. of, and by the action?—' A man of war.
 (2) 'A man of war.' 'A man of war.' 'A man of war.' 'A man of war.' 'A man of war.'

A. 'A man of King.' It means men who inhabit King of wealth, the Attive. Wealth is a noun. 'The love of man.' Genitive. Wealth is to which the feeling. 'God's house.' Possessive. 'The Captain Cook.' Objective. 'The house of God.' and 'murderers' would be valent to 'the murder Cook.'

38. Q. Mention some (1) incomplete compound words by their present (2) instances of pounds or word late composition.

A. *Verdict* is from *dictum*, *i.e.* truly *bachelor* from *bas* *safe* means 'to vouch safety.' Each syllable a distinct signification other land, *cray-fish* (French, *crayon*; the German *crayon* and *cray-fish* of *brushes*; the *royal* *sub-board*. The compound words, but in reality.

the history of such are now used for the of English Nouns.

forms of inflection now are, viz. one for Gender, three, and one for Case.

being made of feminines is by adding *-ess*. (State origin and need.) (2) In common

only one form of inflectionate Number, viz. the *-s* or *-es* to the singular.

what derived and when (3) The only form to in English Nouns is for the Possessive Case.

what derived and when (4) Compound Noun?

the rule as to the of compound words,

are the exceptions to *fore-said*?

and Noun is the com- two words, either with

hyphen, each of which a signification, as *dog*,

pine-apple, *pear-tree*. rule with regard to

words is that the accent the first word of the

The exceptions to the are as follows:—(1) *not* pronunciation is im-

the rule is set aside, remains unaltered, as in *ful-hardy*. (2) When

and bears a small pro- the entire compound, as *all-powerful*; and

the first part, though a *not* is not found as *such* is *pernicious*, *mischievous*. exceptions the rule is

help of suffixes convert Nouns into Ad-

jectives:—*more*, *grace*, *brother*, *sense*, *fool*, *wood*, *idiot*, *grease*, *planet*, *ecclesiastic*.

A. Snowy, *graceful*, *brotherly*, *sensible*, *foolish*, *wooden*, *idiotic*, *greasy*, *planetary*, *ecclesiastical*.

42. Q. Show how Diminutives are formed in English.

A. By changing the root-vowel, as cat, kitten. By changing the consonant, as dike, ditch. By changing the root-vowel and consonant, as cock, chick. By adding the suffixes -ling, kin, -ock, -let (Saxon); -ster, -cule, -ole (Lat.); -isk (Greek); as duck-ling, lamb-kin, kitt-ock, stream-let, foot-ster, animal-cule, part-icle, Amer-isk.

43. Q. What are Augmentatives? Mention the chief augmentative terminations in English.

A. Augmentative forms express the opposite of diminutives. They describe qualities tending to excess, and hence often imply censure. The chief augmentative words in English are such as end in—(1) -ard or -art (Germ. -hart), as drunkard, coward, braggart (implying censure), sweet-heart (sweetard), Richard (ric, kingdom), wizard, mailard; (2) -oon one), as balloon, trombone, mullion; (3) -ry or -ery, with a collective force, as rookery, henery (not eery), fevry. These last terminations have sprung from the Anglo-Saxon Neuter endings -ru and -ra.

44. Q. In some instances when a Noun has been derived from

the Latin, another word with the same meaning has been derived from the Greek. Mention six pairs of Nouns similar in signification, of which one is of Latin, and the other of Greek derivation.

A. Such pairs are Deist (Lat.), and Theist (Greek), numeration and

arithmetic, revelation and Apocalypse, compassion and sympathy, individuality and idiosyncrasy, supposition and hypothesis.

45. Q. How are English compounds known in print and pronunciation? Which is the defining word in compounds?

A. Compounds are known in print, in many instances, by the hyphen, as in *watch-guard, race-horse*, and occasionally by altered spelling, as in *cheerful, graceful*. In pronunciation they are almost invariably to be distinguished by the accent which is thrown on the first part of the compound, as in *pen-knife, house-holder*. To this rule there are three exceptions—(1) When it is impossible to pronounce them in this way distinctly, as in *fool-hardy*; (2) If the first term bear a small proportion to the whole compound, as *all-powerful*; (3) If the first term, though really distinct, be not used except in compounds, as *mistake, penitence*.

46. Q. Explain the statement, 'Composition is accompanied by limitation of significance.'

A. When two words are used to form a compound, the compound word generally denotes less than the two words when kept apart. Compare *bluebell* and *blue bell, red-breast* and *red breast, blackbird* and *black bird*.

47. Q. What was the A.S. form of the termination *-ster*, and what masculine termination corresponded to it? Give instances of A.S. Nouns with both terminations.

A. The A.S. form of *-ster* was *-estre*. The corresponding masculine termination was *-ere*. Instances of Nouns having these terminations are—*bec-ere*, a baker, fem. *bec-*

estre; *hearp-ere*, a harp; *hearp-estre*; *hepp-ere*, fem. *hepp-estre*, a hemp; *sung-ere*, a singer, fem. *sung-estre*, a weaver, fem. and many others.

48. Q. What case was the Case in A.S.? Name or two instances of construction.

A. In A.S. the Absolute was the Dative. The following instances:—*Thine duru bide thine fader* (Matt. vi. door having been looked thy father.) *Hwa tha gedum hig comon fram gesam nungum*—'While yet speaking, they came into the synagogues.'

49. Q. Give an instance of standard English as (1) the Nominative; (2) the Oblique; (3) the Absolute.

A. Such instances are as follows:—

'I shall not lag behind.'

The way, *thou leading*.

Instances of the Oblique Case from the same are 'me overthrown,' 'us destroyed,' and 'him destroyed.'

50. Q. Give some examples of Nouns—*amend*, *bed*, or *braches, hunting*.

A. *Amend* is a plural from the Fr. *amende*. It possibly be connected with *Mæso-Gothic baldi*, plural *wine-skin*. *Breches* and double plurals, *bride hair*, plural, of *bræc*, by vowel like *feet* from *foot*. *Hunting* is a meaningless plural of the *hwa-thing*, house-council is the plural of A.S. *gylde* A.S. plural, *gylde*.

Q. Mention the A.S. forms, singular and plural, of the Nouns—*foot, goose, louse, man, mouse, tooth*. Is this change of the root-vowel properly called an inflection?

A. The equivalents in A.S. were in the sing., *fōt, gōs, lūs, man, mūs, tōth*; and in the plur., *fēt, gēs, mēs, mȳs, tēth*. All these words had a plural ending (*fōt* had *-t*; *tōth*), which, however, has long since disappeared. The vowel of the plural suffix, though lost, has traces of its influence in the change of the root-vowel, which is accounted according to the law of Umlaut, by the German philologists.

Q. Had the case-endings of Nouns at one time a meaning? What conjectures have been made by philologists as to their original forms?

A. Yes. In the Aryan languages the case-endings are all attenuated. This is now accepted as a fact, notwithstanding the obscurity of their origin is still involved. The Nominative ending *-s* (as in Sanscrit) is connected with the Demonstrative Pronouns; that is to say, the word *reg-s* (afterwards contracted into *rex*) meant at first 'that one'. The Genitive ended in *-s* or *-is*, which is also supposed to be a Demonstrative Pronoun. The Dative was originally a Preposition,

meaning *to* or *for*. The suffix of the Accusative was *-m*, the origin of which is lost in the night of antiquity. The Locative Case had the ending *-i*. This ending is etymologically connected with the Preposition *in*. The Instrumental Case, expressing the relation *by* or *with*, ended in *-a*. The Ablative termination was *-t* or *-d*, probably from a demonstrative root.

Q. In what words are the traces of these early case-endings most clearly apparent?

A. The Nominative ending *-s* is still traceable in the Demonstrative Pronouns of four languages, viz. Greek, *ὁ, ἡ, τὸ*; A.S. *se, seo, that*; Sanscrit, *sa, sâ, tat*; Modern English, *this*. For the Genitive ending we must have recourse to the *-iya* (= *syâ*), which is the termination in Sanscrit Adjectives, and the *-ius* which appears in many Adjectives in Greek, e.g. *δυστυχος*. The original Dative suffix is considered to be the Preposition which appears under the form of *ἐκ* in Greek, of *abhi* in Sanscrit, of *umbe* in A.S., and of which we are supposed to get a glimpse in the *-ibus, -ubus, -bus* of the Dative plural of Latin Nouns of the Third, Fourth, and Fifth Declensions. A faint trace of the old Ablative termination is seen in the Old Latin form *equod*, the Ablative of *equus*.

II.

SYNTAX OF PRONOUNS.

Pronouns agree in (1) Gender, (2) Number, and Person with the Nouns which they represent.

Apparent exceptions are—

I. Gender—

It (Neuter) is a *man* (Masculine).

It (Neuter) is a *woman* (Feminine).

Who (Common) is *it* (Neuter).

It is really used as the Common Gender of the Personal Pronoun.

II. Number—

(a) '*This* people's heart is waxed gross, and *their* eyes have closed.'—Matt. xiii. 15.

(b) '*This* many summers on a sea of glory.'—*Henry V.* Act iii. Scene 2.

(c) '*This* seven years did not Talbot see his son.'—*Henry V.*

(d) '*Let each* esteem *other* better than *themselves*.'

(a) *People* being Noun of Multitude has induced the Plural *their* and *they*.

(b) Compare '*a* many summers,' '*Full many* a flower.'

(c) *Seven years* may be reckoned as a Compound Singular Noun. Shakespeare also uses '*seven year*.'

(d) The Plural *notion* contained in reciprocity has prevailed over grammatical form.

III. Person—

It (3rd Person) is *I* (1st Person), be not afraid.'—Matt. xiii.

'*I* (1st Person) am *he* (3rd Person).'—*Cæsar*, Act iii. Scene 1.

'Art *thou* (2nd Person) not *it* (3rd Person) that hath Rahab?'—*Phil.* ii. 3.

II. and III. Number and Person—

My friend (Singular and 3rd Person) has just arrived. *I* welcome *you* (Plural and 2nd Person).

You is the English '*pronomén révérentie*.' Its answers to that of the Third Person Singular in German and some other languages.

Sometimes Pronouns are used—

(a) To represent Noun Phrases—

'It is more blessed to give than to receive.'—Acts xx. 35.

(b) As the Subject of Impersonal Verbs—

'My dear, it hails, it rains, it blows.'—*Fielding*.

(c) Indefinitely—

'To revel with him, and his new bride.'—3rd Part *Henry VI.* Act iii. Scene 3.

'To queen it.'—*Henry VIII.* Act ii. Scene 2.

In the instances just adduced, the Pronouns cannot agree with the Nouns, for none have been used.

Note from *Earle*—'Who did what, and where did he do it?'

I.—PERSONAL PRONOUNS.

Traces of the Substantive force of the Possessive cases of 'he' and 'they' still exist in their use as Antecedents to Relatives. Compare sentences like the following :—

The prize shall be *his* who is highest in the class.

The arrows shall be multiplied that hasten after another god.

Here *his* who = 'of him who,' and *their* that = 'of them that.'

(Compare Latin *eius qui* ; *eorum qui*.)

In simpler language, since *his* and *their* at one time meant 'his' and 'of them,' these examples may be said to exhibit traces of these words being used in something like their original meaning.

In poetry the Personal Pronouns are used reflectively, with being strengthened by *self*, as—

I do repent *me*. Haste *thee*, nymph !

Signor Antonio commends *him* to you.

'Self' not always Reflective Personal Pronoun.

Myself, *ourselves*, etc., are sometimes (1) appended to the end of a sentence, and (2) at other times are used independently as the Subject.

'We will *show* / in person to this war.'—*Richard II.* Act. i. Scene 4.

'But I *myself* be a castaway.'—1 Cor. ix. 27.

- (2) 'This love of theirs *myself* have often seen.'—*Two Gentlemen in Verona*, Act iii. Scene 1.

'Direct not him whose way *himself* will choose.'—*Richard II.* Act iii. Scene 1.

Thus used *himself*, *ourselves*, etc., may be called Emphatic Personal Pronouns.

This usage is found in Anglo-Saxon, as—

We *sylfe* gehyrdon = we *ourselves* heard.

Emphatic Personal Pronouns form their Possessive Case by the addition of *own* (Past Participle *owen*, of *owe*), as *my own*, *your own*, *his own*.

II.—POSSESSIVE PRONOUNS.

The forms **mine** and **thine** have still an Adjectival use in poetry.

- (a) When the Pronoun follows the Noun, as 'brother *mine*'

- (b) Before a word beginning with a vowel, as—

'Give every man *thine* ear, but few thy voice.'—*Shakespeare*.

The Colloquial or Ethical 'Your.'

Your is sometimes used instead of the Article in familiar description. It is then equivalent to 'which you and I know of,' the speaker as it were taking his hearer into his confidence. The incongruity caused by the notion of actual possession contained in *your* gives a quaintness or quiet irony to the expression; e.g.—

'There are more things in heaven and earth, Horatio,

Than are dreamed of in *your* philosophy.'—*Shakespeare*.

'*Your* worm is *your* only emperor for diet.'—*Ibid.*

With this use of *your* compare that of the Latin *iste*.—*Iste* is also Possessive Case.

'A Book of Mine'—my Book.

The use of the former expression is not correct unless the book is one of several. 'My book' would be used correctly even if the owner possessed one book only. The explanation generally given is that 'a book of mine' means 'a book of

books.' But this explanation is one that breaks down in certain cases. According to this theory, the words of Burns's song—

'This sweet wee wife of mine,'

suggest unpleasant ideas of polygamy!

There remains, however, the suggestion that *of* may simply mark identity, as in the expressions 'The city of Rome,' 'A mate of a fellow,' etc.—See '*The Cumulative or Pleonastic Genitive.*'

III.—DEMONSTRATIVE PRONOUNS.

'This' and 'That.'

This (and its plural *these*) refers to objects nearer the speaker, or to the latter of two things mentioned; *that* (and its plural *those*) refers to objects at some distance from the speaker, or to the former of two things mentioned; e.g.—

'Virtue and vice have different results; *this* (the latter) leads to misery, *that* (the former) to happiness.'

Idiomatic Uses of the Demonstrative 'That.'

That is sometimes used instead of a repetition of a previous phrase, e.g.—

I must see him, and *that* quickly.

The meaning of this phrase is—'I must see him, and I must see him quickly.'

Similarly, *that* may refer to the **general idea** contained in the preceding sentence, as—

Be industrious; *that's* a good boy!

'Such' followed by 'a.'

When followed by a Noun, *such* is a Demonstrative Adjective. Before a Singular Noun it is often followed by *a*, as—

'In *such* a night as this.'—*Shakespeare.*

Such is used Pronominally in '*Such* was the scene.'

Yon and Yonder.

In certain passages *yon* and *yonder* are still Adverbs:—

'Him that *yon* soars on golden wing.'—*Milton.*

I and the lad will go *yonder*.

IV.—RELATIVE AND INTERROGATIVE PRONOUNS.

The **Relative Pronoun** must agree with its Antecedent in Number and Person. In Case it may be Nominative, Possessive or Objective and Dative when governed by a Verb or Preposition :—

'He *who* hath bent him o'er the dead.'

Modern custom has confined the use of *who*, *whom*, *whose* to rational beings, whilst *which* represents irrational beings, and *that* any kind of beings (or things).

Instances of Errors in Agreement, etc.

In Person—

'O *thou who* poured (pour'd'st) the patriotic tide.'—*Burns*.

In Number—

'Contagious *fogs which*, falling on our land,
Hath (have) every pelling river made so proud.'—*A Midsummer Night's Dream*, Act ii. Scene 1.

In Gender (according to modern custom)—

I am he *which* you want.

The Nominative *who* is peculiarly susceptible of substitution for the Objective *whom*, and *vice versa*.

Who (whom) are you talking about? (very common).

'*Whom* (who) do men say that I am?'—*Mark* viii. 27.

The Possessive Case as Antecedent.

There is a modern dislike to employ the Possessive Case, especially when used Adjectivally, as the Antecedent. We do not now ordinarily employ such constructions as—

'In *thy sight who* livest and reignest.'—*Collet for Third Sunday in Advent*.

The Relative 'That.'

That never has a Preposition *before* it. If it is governed by a Preposition, the Preposition is placed at the end of the sentence, as—

This is the house *that* Jack built.

This is the house *that* I live in.

Though we might say 'the house in *which* I live.'

In the Objective Case *that* generally precedes its governing Verb.

Ellipsis of 'That.'

The Relative *that* is frequently understood, especially in familiar language :—

There was no man, knew (that knew) from whence he came.

This is the book, (that) we were speaking of.

When the Demonstrative *that* and the Relative *that* would otherwise come together in the sentence, we sometimes find the word omitted :—

'We speak *that*, we do know.'—John iii. 11.

'Take *that*, thine is, and go thy way.'—Matt. xx. 14.

Is the omitted '*that*' Relative or Demonstrative? It seems better to consider that the omitted word is the Demonstrative or Antecedent, and that the remaining *that* is the Relative. Interpreted the sentences mean, 'We speak the thing that,' etc., and 'Take the thing that is thine,' etc.

Redundant or Pleonastic use of 'That.'—'That' as a Conjunctional Affix.

Writers of the Elizabethan age frequently place *that* after the words *when*, *how*, *while*, *if*, *since*, *as*—

'When *that* the poor have cried, Cæsar hath wept.'—*Cæsar*, Act iii. Scene 2.

'If *that* rebellion

Came like itself, in base and abject routs.'—*2 Henry IV.* Act. iv. Scene 1.

The effect of this addition is to render more indefinite the meaning of the preceding word. We may regard the two words together (*when that*, *if that*, etc.) as constituting a Compound Conjunction.

'That' and 'Who'—The Defining Relatives.

The Relative *that* differs from *who* (or *which*) in another important particular. Its use is required (in modern English)

when the Adjective clause that it introduces is logically part of the subject or object on which it depends, e.g.—

The book *that I wrote* is now out of print.

The man *that died yesterday* was my brother.

That cannot be used in all cases where *who* can be used. It can now be used only when the Relative clause is required to give to the Antecedent its full signification. We cannot use *that* when the Antecedent is a proper name, or when the Antecedent Noun has with it a Demonstrative Adjective which sufficiently defines the thing or person spoken of. We cannot say, 'Thomas died yesterday, was my brother,' or 'I have heard from my father, *that* is in America.' The words *Thomas* and *my father* explain perfectly by themselves who is meant. In other words a clause beginning with *that* limits or defines the Noun which it refers, and is therefore improper when that Noun does not admit of further limitation. This rule, however, holds good only in modern English. In the older writers *that* is used after proper names, or Nouns limited by a definitive word. *That* never has the *continuative* force of *who* and *which*, and is never used (like *which*) to refer to the general sense of an entire sentence.*

'Who,' 'Which,' 'That.'

Who refers only to persons. *Which* now relates only to animals or things. *That* may refer either to persons (or animals) or things. *Whose* is used of all genders, but there is a noticeable tendency to substitute 'of which' for it, when we speak of inanimate objects.

Peculiar uses of 'Who' in Shakespeare.

Some curious uses of *who* are to be found in Shakespeare. They may be classified as follows:—

(a) *Who* sometimes stands for 'any one,' as—

'And hums as *who* should say, "You'll rue the time."'

Here *as* = 'as if,' and *who* = 'any one.'

* The continuative force of *who* is seen in a sentence like 'I wrote to my brother, *who* replied that you were not at home.' Here 'who' replies equivalent to 'and he replied.'

- (b) *Who* is sometimes put for *which* (in Shakespeare's time *which* was not yet thoroughly established as the Neuter Relative), e.g.—

'Her eyelids *who* like sluices stopped.'

- (c) *Who* for *whom*—

'*Who* does the wolf love? The lamb.'

'*Who* I myself struck down.'

Antecedent omitted before 'who.'—The antecedent to *who* is sometimes omitted, as—

'*Who* (i.e. he who) steals my purse steals trash.'—*Shakespeare*.

'Who' and 'Which.'

Which (*hwilc*) is perhaps less definite than *who*. Its original force is 'of what kind?' It was long used as the correlative of *such*. *Such* and *which* had then the same force as Latin *qualis* :—

'I have known those *which* (*quales*) have walked in their sleep,
Who (*qui*, the aforesaid definite persons) have died holily in their beds.
—*Shakespeare*.

Which asks for one out of a definite number, as, 'Which boy broke the window?' *Who* and *what* ask indefinitely, as, 'Who broke it?' 'What was it?'

The *Which*.—*Which* is sometimes preceded by *the*, e.g.—

'Twas a foolish quest,

The which to gain and keep he sacrificed the rest.'

Compare the French *le-quel*, *la-quelle*, etc. The French, like ourselves, never extend this usage to *who*.

Uses of 'What.'

What (A.S. *hwæt*) appears—

- (1) As a Simple Relative (in early writers only) :—

'That *what* we have, we prize not to the worth.'—*Shakespeare*.

- (2) As an Adjective :—

'Two such I saw, *what* time the laboured ox

In his loose traces from the furrow came.'—*Milton*.

'*What* time I am afraid, I will put my trust in thee.'—*Bible*.

And in exclamatory sentences with the force of *how* great :—

'Oh, *what* a falling off was there !'

(3) As an Adverb, with the meaning of *partly* :—

'*What* with one thing and *what* with another,
I am nearly distracted.'—*Colloquial*.

'*What* with the war, *what* with the sweat, *what* with the gall,
and *what* with poverty, I am custom-shrunk.'—*Shakespeare*.

Antecedent suppressed before 'what.'—When *what* used as a Relative, the Antecedent is suppressed. Hence, it has been called, erroneously, a Compound Relative :—

What (= that *what*) is done cannot be undone.

The Relative and its suppressed Antecedent may together equivalent to—

- (1) Two Nominatives, e.g. 'This is *what* he was.'
- (2) Two Objectives, e.g. 'I know *what*he says.'
- (3) Nom. and Obj., e.g. 'This is *what*he wants.'
- (4) Obj. and Nom., e.g. 'I know *what*he is.'

In each of the above examples, *that* must be supplied before *what*. *That what* = *that which*. The words in combination have a harsh sound, but the usage is correct, and was at one time common.

What is now never preceded by a correlative, but is sometimes followed by one, as—

'*What* he hath won, *that* hath he fortified.'—*Shakespeare*.

'*What* thou wouldst highly, *that* wouldst thou holily.'—*Ibid.*

Whatever, whatsoever, and whichever or whichsoever are used both Substantively and Adjectively, as—

Whatever (Pron.) he undertook prospered.

Whatsoever (Adj.) things are true, whatsoever things are honest.—Phil. iv. 8.

The Antecedent of these Indefinite Relatives is usually omitted.

Relative with Supplementary Pronoun.

When the Relative Pronoun is separated from its Verb by an intervening clause, a Supplementary Pronoun, representing the Antecedent, is sometimes inserted for clearness, e.g.—

'*Which*, though it alter not love's sole effect,

Yet doth *it* steal sweet hours from love's delight.'—*Shakespeare*.

Here 'doth it steal' is put for 'steals.'

'And ~~as~~, though all were wanting to reward,
Yet to himself ~~as~~ would not wanting be.'

Here 'he would not be wanting' is put for 'would not be
ing.'

is frequently used after Negative Prepositions with the
a Relative and an Adverb of negation, e.g.—

'There breathes not clansman of thy line,
But would have given his life for thine.'

'would have given' is here equivalent to 'who would
be given.' Compare the Latin *quin* (= *qui non*) *mori*

'Than Whom,' etc.

used after the Comparative Degree is sometimes repre-
sented in Latin by the Ablative instead of *quam* with the
verb, e.g.—

'Nihil est *otiosa senectute* jucundius' (*Cicero*),

or—

'Nihil est *quam otiora senectutus* jucundius.'

was particularly fond of this construction, e.g.—

'Belial came last, *than whom* a spirit more lewd
Fell not from heaven.'—*Paradise Lost*, Book I.

even writes—

'lined with giants deadlier *than 'em* all.'—*Rape of the Lock*.

V.—INDEFINITE PRONOUNS.

—Besides being used to express indefiniteness, *any*
is used to express universality, as, 'Any one can do this'
(*libet*).

—When *other* is used as a Substantive, it has the
inflections of a Noun, viz. Nom. *other*; Poss. *other's*;

Obi other. When *an* is used before *other*, the two words are written together, as—

'The tender for *another's* woe,
The unrequiting for his own.'—Gray.

Some.—*Some* is used with numerals to give the sense of *about*, in which case it is an Adverb, e.g.—

'He will last you *some* eight or nine years.'—Shakespeare.
I am *some* fat tired.

VI.—DISTRIBUTIVE PRONOUNS.

Each and **every** both call attention to the individuals forming a collection. When *each* is used, the prominent idea is that of the subdivision of the collection into its component parts. When *every* is used, the prominent idea is that the individuals taken together make up some whole :—

'To *each* his sufferings—all are men.'—Gray.
'They received *every* man a penny.'—Matt. xx. 9.

The following is incorrect :—

'They were judged *every* man according to *their* works.'—Rev. xx. 13

—See Collective Nouns, and Nouns of Multitude.

Either may have a Possessive Case, as—

Where *either's* fall determines both their fates.

Each other—**one another.**—*Each other* is now used when two are referred to; *one another* when more than two are meant, e.g.—

John and James *love each other*.

The Greeks, Romans, and barbarians fought *one another*.

Every, either, neither are best followed by a Verb in the Singular number, as—

Every man has his own likings.

But the older writers were not clear upon this point, e.g.—

'Every one to rest themselves betake.'—Shakespeare.

Uses of 'Each' and 'Every.'

Each meaning *all*—"Arise & his needless heaving."—*Winter's Tale*, Act ii. Scene 3.Meaning *both*—"Each in her sleep, themselves so beautify."—*Rape of Lucrece*.**Every** is seldom used pronominally, but see—"Every of your wishes had a womb."—*Antony and Cleopatra*, Act. i. Scene 2.

ANSWERED QUESTIONS.

1. Q. Mention any local variations of the Personal Pronouns that exist in modern English.

A. Tompkins has familiarized us with 'a' for *he*. 'Aco' for *she* is the dialect of Lancashire—among us of the old form *heo* toward *heer* (Devonian) sometimes represents the local pronunciation of *she*.2. Q. Distinguish between the case of *me* in the following sentences—(1) 'He told *me* a story.' (2) 'He taught *me* thoroughly.'A. The first *me* is the Indirect Object, the second, the Direct Object. The first *me* is equivalent to 'to me'; the second stands for 'the object of the Verb's action.'3. Q. The Possessive or Genitive Cases of the Personal Pronouns in English have become Possessive Adjectives, i.e. they stand for *meus*, *tuus*, etc., rather than for *mei*, *tui*, etc. Is there anything like this in the Latin language?A. Yes; there is an exact parallel. *Meus* and *tuus* is used both as theGenitive Case of *qui* or *quis*, and also as a Possessive Pronoun with the inflections of an Adjective (*meus*, *tuus*). Compare Virgil, *Ecl.*:—"Dic mihi Damasta, cujus pecus?" "Tell me, Damasta, whose flock this is."Here *cujus* is in the Neuter Gender, to agree with *pecus*.4. Q. Write sentences in which the Pronouns *him*, *them*, *you* appear in the Objective Case—first, as Direct Objects; next, as Indirect Objects.A. Direct Object—"Bring *him* here;" "Turn *them* out;" "They admire *you*." Indirect Object—"Bring *him* a drink;" "Give *them* a beating;" "I will sing *you* a song."5. Q. Explain the expression '*Ours aller* *vol*,' which occurs in Chaucer (*Prologue*, 823).A. It means 'The look of us all,' and is an interesting example of the Substantive use of the Genitive Case of *we*. Here *ours*, the Chaucerian equivalent of A.S. *ecore*, has its original meaning of *of us*. *Aller* is the same as the

A.S. Genitive plural *ealra*. A similar expression, 'Yours *after here*,' 'The salvation of you all,' occurs in *Piers Plowman*.

6. Q. Alter the sentences—(a) 'You did it,' (b) 'Nobody thinks so,' so as to make *you* and *nobody* emphatic. May 'it is' be followed by a Num in the plural?

A. We may write, 'You did it *yourself*,' and 'Nobody *whatever* thinks so.' After 'it is' we may use the plural, as, 'It is *they*,' 'It is the *Highlanders*,' 'It is the *Easter holidays*.'

7. Q. What Case is *me* in the following?—(1) 'It is *me*;' (2) '*Me* thinks I hear the claron;' (3) 'I laid *me* down and slept.'

A. (1) Perhaps *me* is here an Independent Nominative. Compare the French *c'est moi*. (2) An old Dative. The expression is equivalent to 'It seems to *me*.' (3) The Objective Case governed by the Verb *laid*, and equivalent here to *myself*.

8. Q. 'If an ox gore a man or a woman, so that *they* die.' Account for the use of *they* in this passage. Is its employment grammatical?

A. As the Nouns connected by *or* are of different genders, the employment of either *he* or *she* would be improper. *They* is therefore used to avoid a longer expression, such as, 'So that one of them dies.' However, the construction is not elegant, and its accuracy is open to question.

9. Q. What sort of a Pronoun is *self* in (a) 'He went to fetch it *himself*;' (b) 'He killed *himself* in despair'? Give an example of *self*, as (1) Noun, (2) Pronoun, (3) Adjective. Can it possibly be an Adverb?

A. It is customary to call an Emphatic, the second Pronoun. *Self* is a Noun. 'He thinks much of *self*.' 'He thinks of *himself*.'jective in 'That *self* man used by Shakespeare to moult.' In the example, it might be said *self* has an Adverbial means *exactly*.

10. Q. In the English occurs this passage: 'may daily endeavour to follow the blessed His most holy life.' *is ourselves?*

A. *Ourselves* is not a Case of the (Emphatic) noun, but the Objective Reflective. *Endeavour* Transitive Verb, and ourselves to follow. It is same as 'exert our following,' or 'exert our view to following.' It is frequently misand evinced by the reader's accent upon *ourselves* in *endeavour*.

11. Q. What are the of Relative Pronoun?

A. The Relative Pronoun *which*, *that*, have a (1) To limit and define. This may be *restrictive* use of the Relative. *that* is more properly (2) To introduce some statement or fact about. This may be a *junctive* use of the Relative. *who* or *it* properly employed.

Note.—This distinction *who*, *which*, and *that* admitted by all grammarians.

one upon *whose* in—
dale unfold, whose
world!,' etc.

—*Shakespeare*.
Correct English, but
a tendency to sub-
stitute for *whose*, when
it is without life.

More worthy of notice
being sentence besides
the forms of Nouns in
the plural, and the
of 'repentance'?
properties and honest
when a man joyleth
repentance after.'

—*Chaucer*.

Whose was originally
though it is now
used to persons. We
say 'games in which.'
is derived from *who*
but the dual suffix
of that word in Latin is
dropped?

(once *quater*!) from

the *that's* in the
— 'My lords, *that*
is this, *that that that*
man has advanced is
that he should have
your lordships.'

At *that's* which occur
notation, the second,
Relative Pronouns;
sixth, and seventh
uses; and the third a

call *what* a Com-
mon noun.' — *Morris*.
in proper theory with
this word?

Simply a Relative
Antecedent under-
stand we say, 'Who
steals trash.' We
in English *what* with

the German *was* (before which the
Antecedent *das* is commonly omitted),
and consider *that* as understood
before *what*. In fact, *that what* was
at one time a common expression,
though it is one to which our ears
are now quite unaccustomed.

17. Q. What Adverbs (originally de-
rived from Pronouns) can, by
being combined with a Pre-
position, be made to do duty
for Relative Pronouns, though
they are not to be classed as
such?

A. Where-of = *of which, of what*.
Where-to = *to which, to what*.
Where-by = *by which, by what*.
There-of = *of that*.

18. Q. Are the terms Relative Pro-
noun and Antecedent perfectly
accurate? Mention any objec-
tions that have been made to
these terms by grammarians.

A. (a) All Pronouns relate to
some Noun (or Noun equivalent),
and are therefore in some sense
Relative Pronouns. (b) The so-
called Antecedent sometimes follows
the Relative, instead of going before
it, e.g. 'To *whom* little is forgiven,
the *same* loveth little.' Perhaps a
better term would be Correlative.

19. Q. Is Addison right when he
speaks of 'the Jack-Sprat *that*,'
supplanting the ancient Rela-
tives *who* and *which*?

A. No; for *that* is really the
oldest Relative Pronoun that exists
in English. It was used as a Re-
lative at a much earlier period than
who and *which*, which were origi-
nally Interrogatives.

20. Q. Give an illustration of (1) the
Pronominal, (2) the Adjectival
use of *which*.

A. '*Which* do you prefer?' (Pro-
noun); '*Which* way do you go?'
(Adjective).

21. Q. Explain and illustrate the statement, '*It* is used sometimes as a mere expiensive, and without reference to a particular thing.'

A. The word is so used in such sentences as, 'Come, and trip *it* as you go;' 'Not lording *it* over God's heritage.'

22. Q. 'I'll tell you *what*;' 'He knows *what*'s *what*.' How are such expressions to be explained?

A. *What* is here an Indefinite Pronoun meaning 'something.' The first expression is equivalent to 'I'll tell you something;' the second means 'He knows what a thing is.' Here the first *what* is Relative, the second Indefinite.

23. Q. Parse *else* in each of the following:— 'What *else* is there in your letter?' 'Work hard! *else* you will lose the examination;' 'I have half a sovereign, and nothing *else*.'

A. In (1) *else* is an Indefinite Pronoun; in (2) a Conjunction, and means 'otherwise;' in (3) an Adverb= 'besides.'

24. Q. State what is remarkable in this construction:—

'Him I accuse

By this, the city's ports hath enter'd.'

A. The Relative Pronoun is omitted, and the Antecedent attracted into the case which the Relative, were it present, would assume. In other words, *him* is for 'he whom.'

25. Q. What is the proper grammatical force of a Relative Pronoun?

A. Relative Pronouns, besides referring to an Antecedent, as Personal Pronouns do also, have besides a connective force, that is, they join a subordinate to a principal clause.

In the subordinate clause further or additional matter respecting the *Antecedent* which is the subject of the principal clause, as, 'I know a professor, *who* has written books.' Here the *relative* clause, 'has written so on,' makes a further statement of the Antecedent 'the professor.' The Relative *who* connects the clauses.

26. Q. Correct or justify the sentences:— (a) 'You find such peace *when* in the power of the give;' (b) 'That words that are but your tongue.'

A. In modern English *when* be followed by *as*. The English *such* is frequently by *which* and *that*. Others are:— 'Avoid such *as* require much time' (*French*); 'I shall love *as* (Infinitive) I will' (*Chaucer*).

27. Q. Distinguish between the sense of *one* in the following sentence:— 'One could believe that a man of that distance in *one*.'

A. The first *one* is a Pronoun (used indefinitely) sense of 'a man' or 'a person'; the second *one*, a Numerical.

28. Q. Can *that* be used as a Relative Pronoun in every case?

A. No. If the Antecedent is a Proper Noun, or a Compound Noun, or a Pronoun perfectly defined, as a proper, as, 'James, *that* the way,' should be 'for' etc. Similarly, 'My son to-morrow,' is correct, and *that*, 'etc. *That* is not a defining or restrictive, and should be used when

define or restrict the meaning of Noun or Antecedent.

Q. What part of speech is *as* when it is preceded by *such* or *the same*?

A. Some grammarians parse *as* as an Adverb; others as a Relative Pronoun. The latter is perhaps the more opinion. Compare the Latin *Talis est idem quod ille*, 'This is the same as that'; *Talis est semper juv.*, 'He is such as always has been.'

Q. Give the chief rules of Syntax which concern the use of Pronouns.

A. (1) Pronouns agree with the Nouns they represent or stand for in Gender, Number, and Person (expressed). (2) The Case of the Pronoun is determined by its own position in the sentence. Thus—(a) If it be the subject of the Predicate, it must be in the Nominative Case; if it be the object, or if it follow after a Preposition, it must be in the Objective Case. (3) The Personal Pronouns agree in Gender and Number with their Antecedent, and in Case.

Q. Give the history of the forms, *myself*, *thyself*, *himself*, and show which of these forms is the more ancient.

A. The clearest account is given by Morris, as follows:—*Self* (or *sylf*) was at first declined as an Adjective along with the Personal Pronouns, thus—Nom. *ic* (I); Gen. *min sylf*; Dat. *me sylf*; Acc. *he sylf*. But between the comparative of the Personal Pronoun and the word *sylf*, the Latin Case of the Personal Pronoun was inserted for emphasis, thus—*ic me sylf*, I myself; *he the sylf*, thou thyself; *he he sylf*, he himself;—Plural: *we*

us sylf, we ourselves; *ye eow sylf*, you yourselves; *hi him sylf*, they themselves. Now comes the change (in the 13th century) when the Possessive Pronoun replaces the Dative, and *I mi sylf*, *thou thi sylf*, are written instead of *I me sylf* and *thou the sylf*. *Himself* retained its former spelling unaltered. *Self* has thus come to be considered, at least in the First and Second Persons, a Noun, and not an Adjective. When *self* was fully established as a Noun, it dropped its old plural in *e* and took an *s*, as in *ourselves*, etc. This really seems to be the history of this rather perplexing point of grammar. It still leaves the language open to the charge of inconsistency. All that we can do is to show the series of changes by which the present result has been effected.

32. Q. Give some account of the Pronouns in 'Childe Rolf's teeth,' 'the tother,' 'bounc would a say,' 'him leofre was' (A.S.).

A. 'Chill is for Ich will, ich being an older form of 'I.' *The tene* and *the tother* were expressions which had sprung from the fusion of *that one* and *that other*. *Ha or 'a*, for *he* (and also for *she*, *it*, *they*), is found in Shakespeare, e.g. 'Quoth a'—'said he.' *Him leofre was* meant 'they would rather.' *Him* is the Dative plural, and *leofre* the Comparative degree of *lof*, 'dear,' 'beloved.' Lat. *Is gratius fuit*.

33. Q. What part of speech is *any* in (a) 'Have you any objection?' (b) 'No, I have not any?' (c) 'Is he any better to-day?'

A. In the first sentence *any* is an Adjective; in the second, an Indefinite Pronoun; in the third, it has the force of an Adverb, and may be so classified.

34. Q. Write out in Modern Eng-

lish the equivalent of these passages in Chaucer :—

- (a) 'A worthy man,
That from the tyme that he first
began

To ryden out, *heloveledechyvalrye*.'

—*Poet.*, 4345.

- (b) 'Al were they sore hurte and
namely oon,

That with a spere was thirled
his brest boon.'

—*Knyghts Tale*, 1843-44.

- (c) 'I saugh to-day a corpa *plem*
to rhinche.

That now on Monday last
saugh *him* wirche.'

—*Monk's Tale*.

A. In the first passage, *that he* is equivalent to *who*, in the second, *that his*, has the force of *whose*, and in the third, *that he*, has the force of *whom*. In (a) *ryden* is the Infinitive. In (b) *ed* = although, *boon* is a dissyllable.

III.

SYNTAX OF ADJECTIVES.

How Adjectives qualify Nouns.

Adjectives are used to qualify or limit Nouns or their equivalents. This may be done in **three** ways, viz. **Attributively**, **Predicatively**, and **Factively**, &c.—

- (a) When the Adjective precedes the Noun, it is said to qualify it **attributively**, as, 'A *green* field,' 'A *high* mountain.'
- (b) When the Adjective follows a copulative Verb, it qualifies or limits the subject **predicatively**, as, 'We are *sorry*,' 'He became *wealthy*.'
- (c) When the Adjective follows Verbs of making, thinking, considering, etc., it qualifies its Noun **factively**, as, 'They made us *glad*,' 'I am accounted *dangerous*.'

In simpler language, an Adjective may be used either to describe a thing, to state its nature or condition, or to indicate what it is made, or supposed to be. Attributive and Predicative are, however, convenient distinctions, as will be seen in the next paragraph.

It is often stated that some Adjectives can only be used predicatively, that is, as Predicates, and cannot be placed as epithets before the Noun. Thus we may say, 'He is *asleep*,' 'They are *abroad*,' but not 'An *asleep* man,' or 'An *abroad* man.'

Most of these words are compounded with the prefix *on*, in most cases means *on*), as—

ad	akin	amiss	awake
d	alike	asleep	aware
d	alive	athirst	awry
a	aloof		

re, however—

The man, *awake* to the danger, fled.

John, *alive* to his interests, departed.

I, *aloof* from all, admired the scene.

Difficulty in using them *Attributively* arises from their *Afloat* formerly meant *on-float* and was Adverbial. It is very much whether the Verb, *to be*, be merely used when any of these so-called Adjectives are used.

ives, when declined, agree in number with the Nouns they modify. '**This**' and '**that**' are the only declinable pronouns. Shakespeare sometimes uses the plural of the pronoun with Collective Nouns, as—

'These kind of knaves I know.'

Lord defends the employment of such expressions (*sort of things*, and *those sort of things*), and even goes so far as to find a philosophical explanation of them; but grammarians characterize them as erroneous, while admitting that usage is inveterate, and that there is little hope of such expressions being abandoned.

Double Comparatives and Superlatives.

The employment of such forms may often be described as *barbarous*. In Shakespeare's day grammatical rules were less strict than at present. Even in the line—

'He was the most unkindest cut of all.'—*Caesar*, Act iii. Scene 2.

There is a poetic power in the Double Superlative which lifts it above mere verbal criticism.

So, in—

'O Thou Most Highest!'—*Bible*.

'The chiefest of ten thousand.'—*Bible*.

'The most boldest.'—*Caesar*, Act iii. Scene 1.

However, the *Superlative Absolute*.

Confusion of Two Constructions in Superlative

A well-known idiom of the Greek language is also met in English, in which language it was probably derived independently, e.g.—

'This is the greatest error of all the rest.'—*Shakespeare*.

'Of all other affections it is the most impetuous.'—*Bacon*.

'The fairest of her daughters, Eve.'—*Milton*.

It is obvious that we should say either 'This is the greatest error of all,' or 'This is a greater error than any of the rest.'

In the second example *other* is superfluous, and renders the sentence inaccurate.

The last example is probably a confusion of two constructions, viz. 'Eve, fairer *than* all her daughters,' and 'Eve, *the* fairest of all women.'

This usage is similar to the *Double Superlative*.

Double Comparatives.

'A more larger list of sceptres.'—*Antony and Cleopatra*, Act i. Scene 6.

'More better.'—*Tempest*, Act i. Scene 2.

'More newer.'—*Hamlet*, Act ii. Scene 2.

Ben Jonson calls these usages 'English Atticisms'; but there is no ground for believing Shakespeare to have imitated a Greek construction, as he was unfamiliar with that language.

Such men as **Shakespeare**, **David**, and the **Prophet** are, however, in reality what Carlyle's emperor Maximilian called to be, viz. '**Supergrammaticus**' (*sic*). But it will be for our student to conform to Syntactical Rules.

The Superlative (Absolute) of Pre-eminence

The **Superlative** form is sometimes used to indicate the quality denoted by the Adjective is possessed, in a **superior degree**, by a particular person or object, and there is, strictly speaking, **no comparison** between that person and any others. This is called the **Superlative of Pre-eminence**, e.g.—

'Called him worthy to be loved.

'Truest friend and noblest foe.'—*Tennyson*.

Note the same **Latin** usage—

'*Helvetii continentur . . . altera ex parte monte Jura altissimo*,' where, as in English, this Superlative is best rendered **by very** with the Positive, *e.g.*—

You are *most kind* = You are *very kind*.

This rendering may also explain the Double Superlative, *most unkindest* equalling the *very unkindest*, where *very* is used to counteract the common loose and exaggerative use of the Superlative. Note also the Superlative of **Adverbs**, *e.g.*—

I will speak *most briefly* = '*very briefly*' or '*as briefly as possible*.'

The Comparative (Absolute) of Excess.

This use, where the Comparative may be best rendered by **too** with the Positive, is infrequent in English, though common enough in Latin.

Latin—

'*Veluptas, quum major est, omne animi lumen exstinguit.*'—*Cicero*.
'*Pleasure when it is too great, extinguishes all mental light.*'

English—

He is *wiser* than that = He is **too wise** to do that.

Thus also with **Adverbs**—

Will he make that mistake? = He is *better* informed =
He is **too** well informed.

'A' not repeated.

When a Noun is preceded by two or more Adjectives, the Article is usually placed before the first only, unless more than one person is spoken of, *e.g.*—

- (1) A good and wise man (the same person).
- (2) A good and a wise man (two different persons).
- (3) A plumber and glazier (a man exercising two trades).
- (4) A plumber and a glazier (two different tradesmen).

'Few' and 'A Few.'

Few is an Adjective in the expression '*few people*,' a Pro-

noun in 'few are chosen,' and a Collective Noun in 'a few' and 'the few.'

'Few' is the opposite of 'many.'

'A few' is the opposite of 'none.'

'The few' is an equivalent expression to 'the minority.'

'Many,' 'Many a,' and 'A great many.'

1. **Many** (*manig*) was originally an Adjective, as—

Many men were killed.

2. After a time it was followed by *one* in such expressions as 'Many one thing,' which is the modern '*many a* thing,' as—

Many a man was killed.

3. Next, like *few*, it was used for a Pronoun; *many* being equivalent to 'many persons,' e.g.—

Many are called, but few are chosen.

4. Lastly, it came to be regarded (like *few*) as having the force of a Collective Noun, and took the Article before it, the Adjective *great*. Sometimes the Preposition *of* may be understood before the following Noun, e.g.—

A great *many* (of) men were killed.

'They have not shed a *many* (of) tears,

Dear eyes, since first I knew them well.'—*Tennyson*.

'The *many* (i.e. the crowd) rent the skies with loud applause.'

—*Dryden*.

Cf. Greek *οι πολλοι* = the many.

Adjectives for Adverb.

Adjectives are sometimes used for Adverbs, especially poetry, as—

Drink *deep* or taste not the Pierian spring (for *deeply*).

Thou hast done *right* (for *rightly*).

Less *winning* soft, less amiably mild (for *winningly*).

Can Adjectives govern Cases? NO.

'Like' and 'Near.'

The Adjectives *like* and *near* have this peculiarity, that they are followed by the **Dative** Case in modern English, as 'I

as 'near *him*,' etc. They were followed by a Dative in the older language, e.g. *cov gelic*, 'like you.' Some writers assert that the Preposition *to* is always understood, and that this preposition, though not expressed, governs the Noun or Pronoun with which these Adjectives are joined; but **this is an assumption.** (See Syntax of Prepositions, *like*.) *Me, him, her,* are best parsed as **Adverbial Datives** or Accusatives.

Adjectives of 'worth' and 'measure.'

It is sometimes also asserted that Adjectives of **worth** and **measure** govern the Dative or Objective, e.g.—

It is not *worth a straw*,
The clock is *ten minutes late*,

and yet in such expressions as—

I don't value it *a straw*,
He went *ten minutes ago*,

it is rightly and confidently asserted that whatever Cases the Nouns may be in, they are **Adverbial**; they are **not governed** by the Verb. **Much less**, therefore, are they governed by Adjectives. Perhaps the error arises from the indefinite use of the term **Government.** (See Syntax of Objective Case.)

Position of the Adjectives.

The **usual position** of the Adjective in English is **before** the Noun. But **in poetry** the Noun frequently **precedes** it,

'I have seen hours *dreadful* and things *strange*.'—*Shakespeare.*

Particular Phrases.

There are a few phrases, each consisting of a Noun and its qualifying Adjective, in which the Adjective is placed after the Noun instead of before it. In some cases this is due to a desire to emphasize the Adjective by its unusual position, as when a newspaper paragraph is headed 'Pigeon-shooting *extraordinary*.' In other cases, e.g. *court martial*, the position

of the Adjective is due to the French idiom. Other instances are—

Blood royal.	Lord paramount.
Body politic.	Malice prepense.
Church militant.	Matters ecclesiastical.
Church triumphant.	Notary public.
Darkness visible.	Poet laureate.
Devil incarnate.	Point blank.
Governor general.	Prices current.
Generations unborn.	Sign manual.
Heir apparent.	Sum total.
Honour due.	Things eternal.
Knight errant.	Things temporal.
Letters patent.	Theatre royal.
Lords temporal and spiritual.	Viceroy elect.
	Wealth untold.

Adjectives as Nouns.

Adjectives are often used as Nouns, both Abstract and Concrete. Thus—

Abstract Nouns—

Aristotle treats of the *extreme* and the *mean*;
Cicero writes of the *good* and the *useful*.

Here *the extreme* is put for 'immoderation,' *the mean* for 'moderation,' *the good* for 'probity,' and *the useful* for 'utility,' all of which are Abstract Nouns.

See also *Paradise Lost*, Book VIII., '*Great* or *bright* is not excellence'; and Book II., '*Hot, cold, moist, and dry, the champions fierce.*'

Concrete Nouns—

At dinner he asked for a piece of the *fat*.

'I have found out a gift for my *fair*.'—*Shenstone*.

Here *fat* stands for 'fat meat.' *Fair* means 'fair lady.'

Adjectives as Nouns—A further Classification.

The instances in English of Adjectives which have come to be used as Nouns, are very numerous, and in many cases the conversion into Substantives is so complete that they take

erations of the plural and the Possessive Case. Adjectives used as Substantives may be classified as follows:—

(1) Those in which the notion understood is that of **person** generally, e.g.—

the ancients.	A divine.	Juniors.	Innocence.
the commons.	One's elders.	Seniors.	Criminals.
one's equals.	Inferiors.	A mortal, <i>and</i> mortals.	Detectives.

(2) Those in which the notion understood is that of **thing**, e.g.—

A secret, <i>and</i> secrets.	Valuables.	Bygones.	Sweets.
A needle, <i>and</i> needles.	Eatables.	Disagreeables.	Bitters.
Extras, <i>and</i> extras.	Moveables.	Contraries.	Surroundings.

(3) Those in which the notion understood is that of a **particular person or thing**, e.g.—

A general (officer).	An iron-clad (vessel).
A monthly (magazine).	An obituary (notice).
A uniform (spirit).	A uniform (dress).

Greens = green vegetables.

Incidentals = incidental expenses.

Rights and lefts = shoes for the right and left foot.

(4) Those in which the notion understood is that of **part**, portion, region, etc., e.g.—

Ynals.	The white of an egg.
Intestines.	The small of the back.
A common.	The best of it.
Wills (of America, etc.).	Stung to the quick.

Those languages where Adjectives possess Number, lend themselves easily to this usage.

Usages of the 'Definite Article.'

The Demonstrative Adjective **the** has many uses, which must be carefully distinguished. The following is a summary:—

The force of the is . . .	{	(1) Defining, as, <i>The tower, the embankment.</i>
		(2) Familiar, as, 'Come into <i>the</i> garden, Maud.'
		(3) Emphatic, as, <i>Just the man, The O'Donoghue, etc.</i>
		(4) Generalizing, as, <i>The rich, the poor, etc.</i>

- The is used .** { (5) With Superlatives, as, *The longest*
highest mountain.
(6) With single objects, as, *The sun, the*
(7) With Proper Nouns, as, *The English*
Alps, *the Mediterranean*.
(8) With Nouns in the singular, to con-
class, as, *The eagle, the horse, the*
(9) With Nouns, to express the cognate
notions, as, 'Something of *the* kind.'
'All *the* father rises in my heart.'
'Move upward, working out *the* best
And let *the* ape and tiger die.'
—Tennyson
- The takes the place of .** { (10) A Possessive Pronoun, when it is clear
the context to whom the thing belongs.
Cut to *the* heart. To give *the* heart.
I struck him on *the* head.
They shoot out *the* lip.
Lifts *the* head and hes (*Pope*).
Cf. the **French** '*lever la tête*.'

—See also **Accidence**, p. 84.

Usage of the Indefinite Article.

The Article **an** or **a** has two principal uses, to which names of '*individualizing*' and '*generalizing*' seem especially appropriate.

- (1) The Indefinite Article individualizes without **the**, thus:—

There was once *a* city, where, etc. = *a certain* city.
I have *a* great desire to see Rome = *some* great desire.
Not *a* drum was heard . . . = not *one* drum.

And *a* = *one* in the following instances:—

Birds of *a* feather. Two of *a* trade. Seven at
In *a* week or two. They were cut down to
We are both of *a* mind, etc.

The Indefinite Article generalizes :—

Give me *a* sword = *any* sword. *A* man should think for others = *any* man, etc. In '*a* few,' '*a* little,' the article *a* has much the same force as *some*; e.g., 'He has *a* few good points,' draws attention to the fact that he has *some* good points, and *a* few is contrasted with *none*.

—See also **Accidence**, p. 91.

Omission of the Article.

Since both the Articles individualize the Nouns to which they are added, the general rule would appear to be, that where there is no Article the Noun is to be taken in a *general* and *unlimited*, rather than in a *particular* and *limited* sense. We see, therefore, that there is an omission of the Article—

1. With Common Nouns, e.g.—

'Creeping like *mail* unwillingly to school.'—*Shakespeare*.

'*Man* delights not me, nor *woman* either.'—*Ibid.*

'Never *man* suffered as he did.'

2. With Abstract Nouns, Collective Nouns, and names of materials, as—

Anger is transient madness.

Society has its laws.

Accursed thirst of *gold*!

3. With Descriptive Nouns, e.g.—

Thy father was *Duke* of Milan.

Becket was *Archbishop* of Canterbury.

Napoleon was made *Emperor*.

And with Descriptive Nouns in Apposition, as, *King* Henry, *General* Grant, *Doctor* Johnson.

4. In Enumeration and Apposition. With a string of Nouns the Article is frequently omitted, partly for brevity, partly for emphasis—

Altar, sword, and pen, fireside; the heroic wealth of *hall and bower*.

So also when the number of subjects is only two, e.g.—

'In *robe and crown* the king steeped down.'—*Tennyson*.

He was attired in *hat and rug*.

But 'the king stept down in *robe*,' or 'he was attired *hat*,' are both inadmissible.

5. Lastly, the Article is omitted, in numerous phrases for the sake of brevity. Such phrases are too numerous to mention, *e.g.*—Verbal phrases—To give *an*, to keep *house*, to do *penance*, to take *ship*, to follow. Prepositional phrases—On *earth*, at *sea*, in *bed*, *table*, at *home*, at *school*, on *deck*, at *anchor*.

'An' and 'A.'

An is used before a vowel and silent *h*, or words with aspirated *h*, provided the accent does not fall on the syllable of the words, *e.g.* 'An historical event.'

The contracted form *a* is used before a consonant, aspirated *h* (except as above), or the letters *u* and *o*, when the sound of *w* or *y* precedes, as, 'A useful invention,' 'a one-horse carriage,' etc., *e.g.*—

A European, an urn, an hour, a usurper, an end, heiress, a history, an historical poem, a one-pound note, a useless person.

ANSWERED QUESTIONS.

1. Q. Adjectives are sometimes classified as (1) Proper, (2) Pronominal, (3) Common, (4) Participial, and (5) Compound. Give one instance of each of these classes.

A. Proper, *American*; Pronominal, *either*; Common, *white*, *good*; Participial, *amusing*; Compound, *four-footed*.

2. Q. 'An Adjective is a word that qualifies a Noun.' Is this definition correct or erroneous?

A. It is erroneous, for it confounds the Noun (or name) with the thing for which the Noun stands. An Adjective is added to a Noun to express some quality of that for

which the Noun stands, so that Adjective and the Noun together form a compound description of which we have in our thoughts.

3. Q. What conjecture has been made with regard to the origin of this part of speech?

A. Mr Adams says: All Adjectives were originally Noun Pronouns, with a suffix denoting possession, such as, 'An earthen ^{his} golden cup.'

[It may be remarked that in particular the tendency of modern English is to revert to what Adams supposes was a primitive condition of language. We reject, in numerous instances,

jective form in *-an*, and employ a *an* in the place of an Adjective to express the material of which something is made. Thus we say, 'A wooden bottle,' 'A glass dish,' 'A silver bottle.'

8. It is said that the modern English Adjective retains one trace of the Anglo-Saxon Weak Declension in *-an*, and one of vowel-change in comparison. What are these?

9. There is perhaps a trace of the Weak Declension in our phrase 'the *ear* time.' A trace of vowel-change in comparison remains in *ear*, *eldest*.

10. Explain the expression 'every *other* day.' How did it arise?

11. 'Every *other* day' means 'every second (or alternate) day.' In Anglo-Saxon, *other* meant 'other.' Our ancestors adopted the Norman French '*second*' (from *secundus*), and employed '*the other*' in a more general sense. The phrase 'every *other* day' preserves the old meaning of *other*.

12. Distinguish the word *little* in 'Little children,' 'There's *little* to earn and many to *exp.*' 'Here a *little* and there a *while*,' 'Little thought he.'

13. Use *little* in example (1) as (1) an Adjective, (2) an Indefinite Pronoun, (3) a Collective Noun, (4) an Adverb limiting the Verb.

14. Forty and sixteen each contain a suffix (*ty*, *teen*), which has an evident connection with the number ten. With what difference is this syllable employed in these two numbers?

15. Both words mean, etymologically, 'a ten.' In *sixteen* the ten is added to the six. In *forty* the ten is multiplied by the six.

8. Q. Quote Dr. Abbott's remarks on the history of the word Article.

A. He says: 'This is a name that was given (a) by the Greeks, and quite correctly, to their own "Article," because it served as a joint for uniting several words together. It was afterwards (b) loosely used by the Romans, who had no Article, to denote any short word, whether Verb, Conjunction, or Pronoun. Lastly, (c) it was foolishly introduced into English, and once used to denote "the" and "a."—Dr. Abbott, *How to Parse*.

9. Q. Quote Mr. Mason's remarks on the same subject.

A. The word *Article* means literally a little joint or socket (Lat. *articulus*). The term was first used by Aristotle to denote the Pronouns generally, as being the joints by which the real *limbs* of language, i.e. the Noun and Verb, were held together. The Stoics distinguished the *Definite Articles*, i.e. the Personal Pronouns, from the *Indefinite Articles*, i.e. the other Pronouns, including what we now call the Definite Article. The grammarians of Alexandria separated the Article from the Pronoun.

10. Q. Give a rule for the employment of *an* or *a*. Is *an* or *a* the older form?

A. *An* is used before an open vowel or a silent *h*, as *an apple*, *an hour*. *An* becomes *a* before a Consonant, an aspirated *h*, or a syllable with the sound of *yu*; as, *a man*, *a horse*, *a wage*, *a eulogy* (but *an uncle*). But *an* is used before an aspirated *h* when the accent is not on the first syllable, *an hotel*, *an historical event*. Of course *an* is the older form, and *a* a contraction.

11. Q. Supply the Nouns that are understood in the expressions—*a pink, a general, a monthly, an obituary, an ironclad, a uniform*. Explain the abbreviated expressions *greens, empties, incidentals*.

A. The Nouns understood are *flower, officer, magazine, notice, ship, dress*. *Greens, empties, incidentals*, stand respectively for *green vegetables, empty baskets or packages, and incidental expenses*.

12. Q. Explain all the uses of the word *dead* in the following passages:—(a) '*Dead and gone*;' (b) '*Dead matter*;' (c) '*A dead faint*;' (d) '*A dead calm*;' (e) '*A dead heat*' (in racing); (f) '*Dead colouring*;' (g) '*A dead level*;' (h) '*A dead shot*.'

A. The meaning of *dead* in these passages is as follows:—(a) Deprived of life; (b) Destitute of life; (c) Death-like; (d) Motionless or inert; (e) Unproductive, useless; (f) Dull, spiritless; (g) Monotonous; (h) Certain.

13. Q. Explain the prefix *to-* in '*to-day*,' '*to-night*,' '*to-morrow*.'

A. Some grammarians consider this a modified form of the Demonstrative. The expressions '*the day*,' '*the night*,' '*the morrow*,' are still occasionally met with. But most likely *to* is the Preposition.

14. Q. What fault has been found with the expression '*our mutual friend*'?

A. '*Mutual*' (Lat. *mutuus*) denotes a relation subsisting between two people only. In this phrase it is meant that C is the friend alike of A and B. For '*mutual*' we should therefore substitute '*common*'.

15. Q. Was there any Indefinite

Article in A.S.? 1
was the want of it in

A. In the earlier Saxon language there was no Article. Our Indefinite, then the Adjective *one*, in signification of a number, an indefinite significance required, no Article was put in the sentence followed by the construction. Thus, *Man God asend* (1 John i. 6, 'was sent from God') (*La a Deo missus*); and *78 Christen* = 'Theodoricus christian' (Lat. *Theodoricus christianus*). Ultimately, however, the numeral *an* was employed in an indefinite sense, as in 1 (from Alfred's *Homilies*), *thone wyrm of his lice crabs: earde* = 'Job scraped off his body with the words *mid anum* can hardly be translated, 'potsherd.' The Adjective, therefore, became the Article.

16. Q. Explain the expressions '*a day*' and '*a few*'.

A. '*Many a day*' is a corruption of '*many o*' which case *many* is a Noun, and *a* an altered Preposition *of*. '*Day*' has been substituted for '*day*' in the sequence of the Preposition the form of the Article, '*a few flowers*' may be the equivalent of '*a few*' and '*few*' parsed as a Collective Noun.

17. Q. Give examples in which the Article stands before the Adjective and the Noun.

A. '*All the candidates*,' '*All the candidates*,' '*What a fall there!*' '*So fine a day*' '*grand a sight!*'

What is the position of the Article with respect to the Adjective, or to Adjectives used by the Adverbs *so* and *such* with respect to the Adverb *all*?

Article should be placed before the Adjective and the Adverb. "Such an event," "So noble," "Too large a council the week."

Mention three instances of adjectives which consist of roots with Latin passive termination, and three others such a Latin or French root taken a Saxon termination. The former class are *entireable*, *receivable*; of the latter, *astonishing*, *painful*, *glorious*, *joyful* and *joyless*. These are by far the most

correct to say, 'The first verses,' or 'the first verses'?

This question Mr. Mason has given a good deal of hyperbole. A good deal of hyperbole has been wasted on such questions. "The three first verses," etc. We are told is incorrect, because there is only one first verse. On this point it is equally wrong to talk of "the first hours of infancy," or "the first days of Pompeii," for only one first hour, and one first day.

Surely if there are several children, their number may be mentioned. It would be the height of absurdity to alter "His two eldest children" into "His eldest child to men;" yet strictly speaking there is only one eldest son. Writers are nothing wrong in saying "Die drei ersten," "die ersten," etc. All these must admit of a little laxity

in their application, just as *chief* and *extreme* admit of the Superlatives *chiefest* and *extremest*. "The three first verses" simply means "The three verses before which there is no other." Those who tell us to write "The first three verses," and so on, must do so on the hypothesis that the whole number of verses is divided into sets of three, of which sets the first is taken. But what if the chapter only contains five altogether?

21. Q. Discuss the value and necessity of 'Articles' as a part of speech.

A. By the aid of the Articles we are enabled to express three separate meanings of the Noun in three different forms, e.g. (1) a house, (2) the house, (3) house. Nouns in their simple state name a species or genus (e.g. *man*, *book*), but not an individual. The Article enables us to name an individual without special reference to the idea of number. Still the Article is not actually necessary, since some languages do not possess them. In Greek there is no Indefinite Article, and in Latin no Article at all. Moreover, the origin of the Article in various languages seems to be uncertain.

22. Q. Give reasons for and against including the Article among the parts of speech?

A. It may be urged against their being included among the Adjectives, that they cannot, like Adjectives, be used as Predicates as well as Attributes. An 'Article' is always used attributively. On the other hand, their use is so very much like the use of the Adjectives *that* and *one*, that there is sufficient reason for ranking them with the words they resemble. Moreover, it is not

every Adjective that is capable of being used as a Predicate, the essence of an Adjective being that it limits the application of the Noun.

23. Q. What plural had the Adjective *enough*?

A. It had an old plural *enow*, which Dr. Johnson said was the only plural of an Adjective surviving in English. Compare 'Meat enough and men enow.'

24. Q. Construct sentences in which *the* and *no* appear as Adverbs, and represent each an old form of the Instrumental or Ablative Case.

A. (1) '*The* sooner *the* better;' (2) 'The man is *no* better.' In the first example *the* has the force of 'by that;' in the second, *no* has the force of 'by nothing.' Compare Latin *nihilò valitior*.

25. Q. What Adjectives of two syllables may be compared without the use of *more* and *most*?

A. (a) Adjectives in *-y*, as, *happier*, *merrier*; (b) Adjectives in *-er*, as, *tenderer*, *slenderer*; (c) Adjectives in *-ble*, as, *nobler*, *humbler*. Other Adjectives of two or more syllables are usually compared with *more* and *most*.

26. Q. How do the Adjectives *inferior*, *superior*, *interior*, *exterior*, etc., differ in their use from other Comparatives?

A. These words are of Latin origin, and retain the Latin comparative suffix *-ior*, but having in English lost their true comparative meaning, they do not take *than* after them, but generally the Preposition *to*. When used as Nouns they can take a plural, and do not require the Demonstrative Adjective *the* before them, but can be used without it. They may also take the In-

definite *a* or *an* before them. Ordinary Adjectives do not of when used as Concrete Nouns. They also admit of being used with Possessive Pronouns, qualifying Adjectives, as, '*superior*;' '*That interior*;' '*His superior*;' '*handsome exterior*;' '*His brother*.'

27. Q. How do we express differences between things too minute to be compared by the comparative degree?

A. By prefixing such quantity as *much*, *far*, *what*; or by appending such quantity as, '*He is much better*;' '*That mountain is far higher*;' '*His plan is better still*.'

28. Q. What is there grammatically wrong in the following?

(a) The fairest of her daughters. — *Milton*.

(b) Of all others, the most qualified to do so at that time.

A. Both these examples are against an obvious rule, a thing is said to possess attributes in a higher degree than all the other things of a class, it must itself belong to that class. But *daughters* do not belong to the same class as *daughters*; and '*that one*' cannot possibly be included among others.' Hence these examples are logically incorrect.

The second example, however, is based on an idiom of the Greek language. Milton copied no doubt from the original, though it is contrary to the usage of his native English.

29. Q. Explain 'To kiss the hand of God the Father.'

A. *Narr* at one time (Middle English) represented

and *farre*, *farther*. The Anglo-Saxon equivalents were *neara* and *feore*.

31. Q. Construct sentences to illustrate the difference in meaning between *nearest*, *latest*, *oldest*, *farthest*, and *next*, *last*, *eldest*, *firstest*.

A. 'That is the nearest station' (in order of distance); 'My turn is next' (in order of succession); 'This is the latest intelligence' (in order of time); 'He always came in last' (in order of succession); 'That one is the oldest' (of things or animals); 'My brother is the eldest' (of persons living); 'Edinburgh is farthest' (of literary objects); 'My gun carries ball furthest' (of objects in nature).

32. Q. Comment upon these expressions: 'The *extremest* poverty,' 'A *more perfect* knowledge,' 'The house was *fuller* to-night.'

A. In these examples it must be

taken that the original positive forms do not really express the highest possible degree of the quality, but rather that '*extreme poverty*' means poverty that is *great* or *severe*; '*perfect* imitation,' a good imitation; and 'a *full* house,' a house that is *comparatively* full. Otherwise the use of these words with Adverbs of Comparison is a contradiction in terms.

32. Q. Two reasons have been given why words of two or more syllables form their comparison with *more* and *most*, and why such forms as *virtuouster*, *honourabler*, are not now in use. What are these reasons?

A. Partly because such words are not easily pronounced, and partly because they are nearly all hybrids. For English Adjectives of three syllables are mostly of classical origin, and *-er* is an Anglo-Saxon termination.

IV.

SYNTAX OF VERBS.

Every Finite Verb has a Subject or Subjects either expressed or understood.

AGREEMENT OF VERBS.

The Verb agrees with its Subject in Number and Person, as—

Number. I am, We are.

Person. I have, thou hast, he has.

When a phrase is the Subject, it is regarded as Singular Number and Third Person, e.g. 'To do good *is* to be benevolent.'

Some Irregularities and Blunders.**In Number—***Singular for Plural—*

'The venom *clamours* of a jealous woman
Poisons more deadly than a mad dog's tooth.'—*Comedy of Errors*, Act v. Scene 1.

Plural for Singular—

There *is* many *sorts* of fish (Allowable).
 'The immortal *superiority* of virtue and genius most strongly
appear.'—*Alison*.

In the latter example the Verb seems to have been **attracted** into the plural by having two qualifying phrases, viz. '*of virtue*' and '*[of] genius*.'

In Person—

'O *thou*, who poured the patriotic tide.'—*Burns*.

Collective Nouns.

Collective Nouns, such as *flock*, *army*, etc., take a Verb in the Singular.

The student should carefully distinguish between these and Nouns of Multitude.

When a Verb has more than one Subject.

(a) **Names of Compounds** (which are after all only Singular) take a Singular Verb, e.g.—

Half-and-half *is* a very popular drink.

Bread-and-cheese *is* the labourer's beef.

General principles regulating the agreement of a Verb with its Subjects.

I. Formal—

1. The Plural Number is preferred to the Singular.
2. The First Person is preferred to the Second or Third.
3. The Second Person is preferred to the Third.
4. Two Subjects, both of the First Person (Singular and Plural), take a Verb in the First Person Plural.

5. Two Subjects, both of the Second Person (Singular and Plural), take a Verb in the Second Person Plural.
6. Two Subjects, both of the Third Person (Singular and Plural), take a Verb in the Third Person Plural.
7. Two Subjects, one of the First and one of the Second Person, take a Verb in the First Person Plural.
8. Two Subjects, one of the First and one of the Third Person, take a Verb in the First Person Plural.
9. Two Subjects, one of the Second and one of Third Person, take a Verb in the Second Person Plural.
10. The *nearest* Subject is (as a rule) the most influential.
11. Attraction through proximity (Principle 4) sometimes results.
12. When the Verb is equidistant from two Subjects the first-mentioned is most influential. But see, however, 'General Principle 10.'

These rules are sometimes expressed thus :—

The First Person is the *most worthy*.

The Plural Number is more *worthy* than the Singular.

II. *Logical*—

The Number and Person of the Verb frequently depend upon the **mental aspect** of the judgment enunciated, regardless of the **grammatical form** of the Subject or Subjects.

- Two or more Subjects in the Singular Number if connected in thought, take a Plural Verb—

John and James were both killed.

To run, to swim, to fly are Infinitive Verbs.

(c) **Two Subjects disjoined in thought take a Singular Verb—**

One or the other *is* right.

Neither the one nor the other *is* right.

But if the mind dwell upon the exclusion of both, we sometimes get 'Neither one nor the other *is* right.' This use should, however, not be imitated. When of two Subjects disjoined in thought, one is Plural and the other is Singular, it is better to use the Plural Verb, as, 'Neither *they* nor *he* are guilty,' and this despite the *attraction* of the Singular *he*.

(d) **A Noun of Multitude takes a Plural Verb—**

The flock *have* one by one been lost.

(e) **Two Subjects connected by 'as-well-as' agree with the first Subject—**

John as-well-as James *was* rewarded.

The soldiers as-well-as the guide *were* rewarded.

The reason for construction is—that the second subject is subordinate to the first.

Really, 'as-well-as' is equal to a Preposition placed before 'James' and 'guide' in the Objective.

The Substantive Verb 'to be' often agrees with its Complement or Predicate instead of its Subject—

'To love and to admire *has* been the joy of his existence' (*Coleridge*). Plural (or two) Subjects and Singular Verb and Singular Complement.

'His pavilion *were* dark waters and thick clouds' (*Bible*). Singular Subject, Plural Verb, and Plural Complement.

When the Subjects of a Verb are of Different Numbers.

With regard to these points the 'General Principles' previously enunciated are a sufficient guide.

My father and I *are* going to Paris.

Are is a verb of the First Person Plural, Plural because it has two Subjects united in idea, First Person because (a) the First Person is preferred to the third, (b) the nearest Subject is in the First Person.

Verb with Relative Pronoun as Subject.

- (1) When a Verb has a Relative Pronoun for its Subject, the Number and Person of the Verb is determined by the Person and Number of its Antecedent, *e.g.*—

The people that *love* this will love anything.

I am a schoolmaster who *has* suffered from codes.

Thou art a teacher who *has* suffered.

- (2) When a Relative Pronoun (being a Subject) has two Antecedents, one being a Pronoun, and the other a Noun in Apposition, the agreement of the Verb follows the Emphasis of the Subjects.

Is is thou, a criminal, who *art* here? (Emphasis on *thou*.)

I am he, who *ventures* thus. (Emphasis on *he*.)

When two or more words are connected which involve the use of different forms of the same Verb, such parts of the Tenses as are common to both need only be inserted once, *e.g.*—

This dedication may serve for almost any book that has been, is, or shall be *published*.

General Observation.—Any conceivable number of rules (more or less fine-spun) respecting the agreement of Verbs with their Subjects **might be imposed** upon the student, but the 'General Principles' enunciated on p. 318 are worth them all.

Particular attention to the 'Logical Principle' (II.) is recommended.

GOVERNMENT BY VERBS.

See Objective and Dative Cases, *supra*. The Adverbial Object is not governed (by a Verb).

Certain classes of Verbs govern Nouns (or their equivalents) in the Objective and Dative Cases.

What Classes of Verbs govern ?

1. Transitive Verbs in the Active Voice.
2. Transitive Verbs, which in the Active Voice take a Direct or Indirect Object, may when in the Passive Voice govern either of these Objects.

Note that although a 'Factitive Verb' (*to make, to create, to appoint, etc.*) in the Active Voice may govern two Objects, yet in the Passive Voice, the 'Retained Object' is placed in the Nominative Case, *e.g.* 'He was made *king*' (Nominative). *As* is often redundantly inserted after such constructions, *e.g.* 'He was acknowledged *as king*.'

3. Most Intransitive Verbs may govern a Cognate Object.

What Classes of Verbs do not govern ?

1. Intransitive or Neuter Verbs (as a rule).
2. Transitive Verbs in the Passive Voice (as a rule).
3. The Substantive Verb, and Verbs of *seeming, naming, and continuing, etc.*

Verbs of this last class cannot even govern Cognate Objects.

Verbs governing more than one Object.

1. **Of the same kind** (*i.e.* where exactly the same function is discharged).

All Transitive Verbs may govern any number of Objects of the same kind, as—

The king beheaded *Salisbury, Rochester, and Hereford*.

Strictly speaking, however, these *three* Objectives form but ONE Object.

2. **Of different kinds** (*i.e.* where different functions are discharged).

- (a) Many Verbs can govern both an Objective and a Dative Case, as—

I will lend *you* (Dative) my *horse* (Objective).

I asked *you* (Dative) a *question* (Objective).

The Dative represents the Object of the Person, the Objective the Object of the thing.

Many reputable grammarians state that the Verbs '*teach*' and '*ask*' govern two Objectives. This opinion is certainly open to argument, and appears too much influenced by Latin usage.

- (b) Verbs of *believing, making, thinking, etc.*, take a Direct and a Factitive Object, as—

They elected *him* (Direct) *king* (Factitive).

I think *him* (Direct) *a rogue* (Factitive).

Many writers prefer to explain such sentences as the latter by means of 'The Accusative Case and Infinitive Mood,' e.g. 'I think *him to be* a rogue' = 'I think that he is a rogue.'

Verbs governing One Object—

- (a) Most Transitive Verbs govern One Object, as—
Cain killed *Abel*.

- (b) Most Intransitive Verbs can govern a Cognate Object, as—

He *smiled* a quiet smile. It *blew* a hurricane.

- (c) Some Verbs in the Passive Voice (viz. those which in the Active Voice can govern two Objects), such as Verbs of *teaching, giving, promising, asking, buying, etc.*, can govern a Retained Object, as—

Active Voice { He gave me (Dative) a penny (Objective).

Passive Voice { A penny was given me (Retained Object) by him.
I was given a penny (Retained Object) by him.

- (d) Some Verbs govern the Dative, as—

I believe *him*. He pleased *me*.

I disobeyed my *father*.

But these Verbs are generally accounted as governing the Objective.

Verb 'to be,' etc.

Caution.

Some Intransitive Verbs, and some Passive Verbs, take the same case after them as before them, e.g.—

I am a *student* (Nom.).

They wished him to be *surgeon* (Obj.).

He became a *mathematician* (Nom.).

He was made a *colonel* (Nom.).

York is called a *city* (Nom.).

THE IMPERATIVE MOOD.**Suppositional Use.**

The Imperative Mood is sometimes used to express a supposition. The same meaning might be expressed by *if* or *though* with the Subjunctive, as—

Suppose 'twere Portius, could you blame my choice?

Scratch a Russian, and you will find a Tartar.

'The darkest day

Live till to-morrow, will have passed away.'

Note.—Another way of expressing a hypothesis is by a question, as—'Is any afflicted? Let him pray,'—i.e. if any one is afflicted.

The Imperative is closely connected with the Subjunctive through the medium of the Optative. Between a strongly expressed wish (Optative) and a command or entreaty (Imperative), the difference is sometimes infinitesimal, and the distinction exceedingly subtle, e.g.—

1. I charge thee *Be* thou first in place (Imperative).
2. Which of you is best, the same *be* first in place (Subjunctive).
Query, whether is *be* Optative or Imperative?
3. May the best *be* first in place (Subjunctive).

How the Subjunctive was used in Anglo-Saxon.

The Subjunctive forms were used as follows:—

(1) In principal sentences.

To express a wish or command, as—

On God-es naman *ðhreose* (Subj. of *ðhreosan*) this tempel.
In God's name *may* this temple *fall*.

(2) In dependent sentences.

(a) In indirect narration and question, as—

Hé befran hwær Crist-es cenninstowe *wære* (Subj. Imperf. of *wesan*).
He asked where Christ's birthplace *was*.

(b) After Verbs of thinking and desiring, as—

Thæt him thyncth, thæt hé *hæbbe* (Subj. Pres. of *habban*)
thæt him bið ætbroden.

What he thinketh (that) he *hath*, that shall be taken
away from him.

(c) To express purpose, as—

Hé carath thæt his feoh ge-healden *sie* (Subj. Pres. of *wesan*).
He cares that his property *may be* preserved.

(d) To state what is proper, as—

Tima is thæt thú *wistfullige* (Subj. Pres. of *wistfullian*)
mid thinum brothrum.

It is time that thou *feast* with thy brothers.

(e) To express results, as—

Thú næfst tū a mihte thæt thu *mæge* (Subj. Pres. of *mugan*)
him withstandan.

Thou hast not the might that thou canst withstand him.

(f) To express hypothetical comparison, as—

Ic swugode, swelce ic hit ne *gesæwe* (Subj. Imperf. of *seon*).
I was silent, as if I *saw* it not.

(g) In conditional clauses, e.g. after 'if' (*if*), as—

Wes thú mundbora, gif mec (= me) hild *nime* (Subj. Pres. of *niman*).
Be thou a protector, if war *seize* me.

(h) In concessive clauses, with *though*, as—

God hielt Eadmund, théah the on moldan *cóme* (Subjunctive mood).

God keeps (will keep) Edmund, though he *came* earth, *i.e.* was buried.

THE SUBJUNCTIVE MOOD.

In modern English the name of 'Subjunctive Mood' is given to a series of constructions or sentences, not to distinct forms that belong to the Subjunctive.

The Subjunctive Mood is used to express a supposition that is treated as a mere conception of the mind, whereas the Indicative is used to express a supposition that is treated as an actual fact, as—

- (a) If it *were* so (which may be imagined, but must not be assumed as a fact), it was a grievous fault. (Subjunctive)
- (b) If he *was* guilty (which is assumed as a fact), he ought to have been punished. (Indicative.)

The Subjunctive Mood in conditional sentences is necessarily preceded by the Conjunctions *if*, *unless*, *though*, etc., e.g.—

Were he here, I should tell him this.

Please God (*i.e.* if it please God) I shall reach home to-morrow.

Come weal, *come* woe.

The term 'Subjunctive' is to a certain extent misleading. The Indicative may be used as well as the Subjunctive in clauses which are subjoined to a principal clause, as, 'Though it *rains*, the clouds are much lighter.' Moreover, the Subjunctive is sometimes used in clauses that are not subjoined to others, e.g. 'O that he *were* here!'

It is not correct to say that the Subjunctive Mood is governed by Conjunctions. *If*, *though*, etc., are perhaps often followed by the Indicative as by the Subjunctive.

Principal Uses of the Subjunctive.

1. To denote *Contingency of a fact*, as—
 'If my standard-bearer *fall*,
 Press where ye see my white plume shine.'—*Macaulay's Iry.*
 I shall be fifty, *come* next Wednesday. — *Conversational.*
2. To denote *Uncertainty in mind of speaker*—
 If such *were* the case, he would return.
3. To denote *Purpose or Consequence*—
 Give me some water, that I *faint* not.
4. In *Indirect Questions* where the answers are alternatives—
 Tell me, whether he *were* angry or merry.
5. In *Subordinate sentences*—
 (a) *Indefinitely*—
 I care not what he *do*.
 (b) *After Verbs of supposition and imagining, etc.*—
 Suppose he *forget*.
6. To denote *Similarity*—
 (a) *Of Quality or Substance*—
 'I never saw aught like to them,
 Unless perchance it *were*
 Brown skeletons of leaves.'—*Ancient Mariner.*
 (b) *Of Action*—
 The flames leaped, as it *were*, from tree to tree.
7. *Imperatively* (see Imperative Mood).
8. *Optatively* (see next Article).

Optative Use of the Subjunctive.

The Subjunctive Mood is often used to express a wish, as—

Mine *be* a cot beside the hill.

Long *live* the king.

God *save* the queen.

'*Forsid it shame, forbid it decent awe.*'—*Crabbe.*

The usual forms of the Subjunctive in the principal clause are *would* and *should*, *would have* and *should have*; but sometimes *were* is used for *would be*, and *had* for *would have* and *should have*, as—

It *were* well to do this quickly (= it would be).

If Pompey had fallen in battle, he *had* died gloriously
 (= would have died).

I *had* fainted, unless I *had* believed (= should have fainted).

THE INFINITIVE MOOD.

The **Infinitive Mood** is so called because the name expresses the fact that it is **not bounded or limited** in the circumstances of time that limit the other parts of the Verb, which are called collectively the Finite Verb.

The Infinitive may be used :—

- (a) As the subject of a sentence, *e.g.*—
To rise early is beneficial.
To err is human ; *to forgive*, divine.
- (b) As the object of a sentence, *e.g.*—
 She likes *to do* nothing.
To do good and *to distribute*, forget not.
- (c) As an attributive adjunct of the subject or object of a sentence, *e.g.*—
 His desire *to rise* was manifest.
 He made light of my wish *to go* away.
- (d) As the complement of a Predicate, *e.g.*—
 He can *speak* well.
 We shall *go* abroad this winter.
- (e) As an Adverbial adjunct of the Predicate, *e.g.*—
 You were wrong *to write* such a letter.

The Prepositional Infinitive.

The Infinitive with 'to' is commonly employed as the subject or object of a Verb,* as —

To hesitate is to be lost. I like *to rise* early.

The Infinitive without 'to.'

The Preposition *to* is not required—

- (1) After the Auxiliary Verbs—*do, may, can, shall, will* ;
 and also after the Verbs—*bid, dare, let, make, must, need, please*, *e.g.*—
 I do not *like* this. He will *go*.
 Bid him *learn* his lesson, etc.

* We have already explained that the Prepositional Infinitive of modern English does not coincide with the Gerundial Infinitive of the older language.

- (2) After many Verbs denoting perception, as, *hear, feel, see, view, behold, mark, watch, observe, perceive, &c.*—

I did not hear you *call*.

He felt a hand *touch* him, etc.

And who that saw that monarch *ride*.

Infinitives thus used are often called Infinitive Participles. See Participial Infinitives, and Latin '*Audivi illam canentem*' = I heard her *sing* (singing).

- (3) After *had better, had rather, &c.*; and after the word *than*, as—

We had better *begin* again.

Sooner than *submit* I am ready to die.

The Simple Infinitive.

The Simple Infinitive (Infinitive without *to*), used as the subject of another Verb, is legitimate though somewhat archaic. This Infinitive denotes purpose after Verbs of motion:—

(a) '*Better be with the dead.*'—*Shakespeare.*

(b) '*Better dwell in the midst of alarms*
Than reign in this horrible place.'

(c) '*I will go seek the king.*'—*Shakespeare.*

In various old writers *to* was frequently inserted where it would now be considered unnecessary, as—

'*Tranio! I saw her coral lips to move.*'—*Shakespeare.*

After the Auxiliary Verbs the Infinitive is often omitted, especially in replies to questions and in subordinate clauses,

Did not Shakespeare borrow from others? He *did* (borrow).
I could not sleep last night. I never *can* (sleep) after the theatre.

When two or more Infinitives are used in the same sentence, the first only is preceded by *to*, unless each Verb is descriptive of a distinct act, as—

'How that so labouring ye ought *to* support the weak, and *to* remember the words of the Lord Jesus, how he said, It is more blessed to give than to receive.'—Acts xx. 35.

The Infinitive Mood may be used either as the subject or object of a Verb, and may follow a Preposition, as—

To rise early is beneficial. (Subject.)

I must confess, I hate *to rise* early. (Object.)

There is nothing to be done except *to wait*.

For each of the above Infinitives the Verbal Noun in *-ing* might have been substituted without change of meaning, as the following :—

Early *rising* is beneficial.

I must confess I hate early *rising*.

There is nothing possible except *waiting*.

When the Infinitive is the subject of a Verb, it is placed after the Verb instead of before it, and introduced by 'it,' as—

It is difficult to be entirely just.

The Verbal Noun in *-ing* may govern a case, if the Verb is a Transitive one, as—

Writing letters is sometimes irksome.

If the Verbal Noun governs a case, it does not admit of an Article before it. If the Article be inserted, it is followed by the Preposition *of*, as—

Great care is required *in bestowing* favours.

In the bestowing of favours great care is required.

But it is incorrect to say either '*in bestowing of favours*' or '*the bestowing favours*.'

If *of* be employed, it is the sign of an Objective Genitive.

The Genitive of the Verbal Noun in *-ing* is frequent, sometimes coupled with a Possessive Case, but the correctness of the usage is disputed :—

He cherished a hope *of seeing* his friends.

The result *of Bonaparte's invading* Russia was disastrous.

The Gerundial Infinitive.*

Sometimes the Infinitive Mood is used to express purpose, or to express necessity or duty in a Passive sense, or to

* Some grammarians wish to call every Infinitive the Gerundial Infinitive where *to* is used. This leads to much confusion. It is best to apply the term only to those Infinitives which are used in the above manner.

qualify certain Nouns and Adjectives. The Infinitive thus used is called Gerundial.

Examples:—

I went *to see* him.

A house *to let* (= for letting). Bread *to eat* (= for eating).

If any man have ears *to hear* (= for hearing), let him hear.

How may this man give us his flesh *to eat*? (= for eating).

Apt *to teach* (= for teaching).

In the Anglo-Saxon language each of the above expressions would have contained the Dative Case of the Infinitive Mood, preceded by the Preposition *to* (*tō sáwenne* = to sow; *tō hearnenne* = to hear, etc.).

The Passive Infinitive, or the Active Infinitive used as Passive, sometimes represents the Latin Gerundive, e.g. *laudandus*, or the Greek *τιμιος*, and denotes *able-to-be* . . . *worthy to be* . . . as—

She was a woman *to-be-loved*.

Nowadays we use instead of this construction the Adjective *laudable*, which from having an Active has weakened to Passive Meaning. Thus *colourable* formerly meant 'able to impart colour.'

Sometimes even the Past Participle is used instead of *-able*, e.g. 'innumerable stars' = 'innumerable stars.'

The Gerundial Infinitive is sometimes governed by *for*, as—

What went ye out *for* to see?

The Infinitive, Active or Passive, is used with a form of the Verbs *have* and *be*, to express what is settled to be done, as—

He *has* to get his living by teaching. } See pages

I *am* to start to-morrow. }

The deed *is* to be signed next week. } 178, 181.

The term only where the Infinitive expresses a purpose, or where the meaning can be expressed by the Verbal Noun in *-ing*, preceded by Preposition such as *to* and *for*. Such are, *for the most part*, the constructions in which the Dative of the Infinitive (*to wirtanne*) would have been used in Anglo-Saxon. Unfortunately the distinction in the use of the Infinitives was not strictly adhered to, even in the older language.

Verbs are sometimes used absolutely, *i.e.* independently of other parts of the sentence,—especially the Imperative and Infinitive:—

*'Take him for all in all,
We ne'er shall look upon his like again.'
To speak frankly, he is no genius.*

Nearly all these constructions may be regarded as elliptical.

After Verbs of commanding, hoping, desiring, intending, permitting, etc., the **Present Infinitive** is always used for the act commanded, hoped for, etc., whatever be the Tense of the governing Verb:—

I hoped *to see* you. He commanded me *to stop*.
I should have liked *to be* there.

Unless the act spoken of was regarded as completed before the time expressed by the governing Verb, as—

I hoped *to have seen* you before the meeting.*

Such forms generally imply a supposition or intention which has not been realized.

PARTICIPLES.

Participles admit of degrees of comparison only when they describe, not acts, but qualities; in fact, when they have passed into Adjectives, *e.g.*—

A *most striking* circumstance. A *most loving* child.
No one could be *more astonished* than I was.
The *most devoted* parent.

Care must be taken, therefore, in parsing, not to classify these words as Participles, but as Adjectives.

* This idiom is common, though 'I hoped to see you,' or 'I was hoping to see you,' would have expressed the meaning equally well. Mr. May thinks there is a tendency to adopt the use of the Present, or, in other words, to 'make the Infinitive strictly æsthetic.'

Participle for Infinitive.

After the Verbs **begin, desist, avoid,** and others of similar meaning, the Participle is sometimes used for the Infinitive and agrees with the subject of the Verb], as—

The trains commenced *running*.

The orator ceased *speaking*.

Some Verbs of this class are transitive, and the apparent Participle may be regarded as an Infinitive. In Greek, both forms are used.

Participle in Absolute Constructions.

The **Participle** is largely used in '**absolute**' constructions, as—

This *being* the case, I decline to proceed further.

Grace *having been said* by the chaplain, the dinner commenced.

Grace *said*, the dinner concluded.

Verbs of preventing require the Preposition *from* and the Verbal Noun in *-ing*. It is wrong to connect them with a Participle, as—

To prevent them (insert *from*) *breaking* out into violence.

Many Prepositions were originally Participles, e.g. *during, pending, notwithstanding.*

'During the day' is equivalent to 'the day enduring' (*die durante*). 'Pending judicial proceedings' = judicial proceedings being suspended (*pendente lite*). 'Notwithstanding timidity' = timidity notwithstanding (*pudore non obstante*).

Note that now both the Active and Passive Participles are employed:—

The business *having been transacted* (Passive), we departed.

They *having transacted* (Active) their business, we departed.

Participle and Verbal Noun.

It is important not to confuse the Imperfect Participle in *-ing* (A.S. *-ande, -ende*) with the Verb Noun in *-ing* (A.S. *-ung*). The Verbal Noun in some of its functions is akin to the Infinitive, and is sometimes called the Infinitive in *v.* Such a term is, however, liable to lead to inaccuracy.

Cf. *Running* is healthful = *To run* is healthful. *Running* and *to run* are Verbal Nouns.

The men *running* are my friends = The *running* men. *Running* is Adjectival.

In such Phrases as *walking-stick*, a *riding-habit*, a *swimming-costume*, *walking*, *riding*, *hunting* are not Participles, but Dative Gerunds. *Riding-habit* = habit for *riding*.

As **Participles are part Adjectives, part Verbs**. Active Participles may both qualify and govern, e.g.—

The boy, *whistling a tune*, passed through the churchyard.

Whistling qualifies *boy* and governs *tune*.

A Participle is often used instead of an Adverb, like Latin *involuntus* = *unwilling* = *unwillingly*, e.g.—

Ego eum a me *involuntissimus* dimisi = I parted from him *most unwillingly*.

Careless I wandered through the sylvan shades.

The best specimen of this usage is Southey's '*Cataract of Lodore*.'

VERBAL NOUNS.

Gerunds are followed by the same construction as Verbs from which they are derived. They are used either as the subjects or objects of Verbs, or after Prepositions, as—

I like *reading*. He is fond of *studying* mathematics.

After *writing* all the morning, I felt tired.

Through *having lost* his book, he could not learn his lesson.

It has already been explained that the Gerund in *-ing* is really the Verbal Noun in *-ung*, which, from being confused with the Participle, has assumed its power of forming compounds, and of governing the Objective Case. It is erroneous to speak of the Gerund as an 'Infinitive in *-ing*.'

The Gerund being part Noun, part Verb, may (if from Transitive Verb) both govern and be governed, *e.g.*—

I like *writing* letters.

Writing (or rather *writing letters*) is governed by *like*, and governs letters.

Gerunds may be active or Passive :—

Kicking is brutal. (Active.)

Being kicked is humiliating. (Passive.)

Gerunds are seldom used where there is an Abstract Noun of similar meaning, *e.g.*—

Chastisement is painful both to the chastiser and the
chastised = {Chastising is painful.
 {Being chastised is painful.

Pure Gerunds are modified by Adverbs, not qualified by Adjectives, as—

Doing *well* is living *well*. He not weary of *well*-doing.

But when a Gerund is used solely as a Noun, it is qualified as an Adjective, as—

Good reading will be required.

ON THE TENSES.

The Present (Indefinite) is often employed :—

(1) **Instead of the Past Tense**, especially in graphic descriptions of a past event, *e.g.*—

All *are* eager to help; no one *thinks* of himself (description of a fire).

'With cautious steps, and ear awake,
He *climbs* the crag, and *threads* the brake.'

[This use of the Present Tense is sometimes called the **Historic Present**.]

(2) **Instead of the Future, e.g.—**

He *leaves* for Paris to-morrow.

Duncan *comes* here to-night.

What is required of persons *to be baptized*?

Our language admits this idiom the more readily in Anglo-Saxon the same form served for both Present and the Future Tense.

(3) **As a Future Perfect, e.g.—**

Till you *yield*, you shall not leave this place.

The sense of this passage is, 'Till you shall *have yielded*.'

Sequence of Tenses.

When one Verb depends upon another, the proper sequence of Tenses is to be observed. Compare—

PRESENT.

He tells me that he will.

I think he can.

I hope that he may.

He says that he shall.

PAST.

He told me that he would.

I thought he could.

I hoped that he might.

He said that he should.

The effect of coupling different Tenses is exceedingly graceful and inelegant. Notice the following:—

'She *came*, sees, conquers, and departs.'

'The arena *ruins* around him, and he is gone

Ere ceased the inhuman shout that hailed the wretch who won'

—Byron

Auxiliary Verbs.

Have, be, do.—See Accidence, pp. 177-184.

Will, shall, may, can are not to be regarded **Auxiliaries only**. They are, in fact, both **Auxiliaries** and **Independent Verbs**.

All these **Auxiliaries**, as well as *have* and *do*, are used in answers and in subordinate clauses with an ellipsis of the principal Verb.

'I never did like his opinions, and I never *shall*.'

Hast thou not sworn allegiance unto me? I *have*.'—Shakespeare

The Verb will.

In the First Person *will* expresses resolution ; in the Second and Third Persons (unless emphasized) it denotes simple futurity only, e.g.—

I *will* go to London = I *am resolved* to go.

He *will*-go to London = His visit *will*-take-place.

Will is also used to express, through persistence, the constant repetition of an action, and has the sense of 'to be accustomed,' e.g.—

Sometimes a thousand twanging instruments

Will hum about my ears.'—*Shakespeare*.

'Metering his wayward fancies he *would* rove.'—*Gray's Elegy*.

'His listless length at noontide *would* he stretch.'—*Gray's Elegy*.

Will is sometimes used with the Second Person (like the Greek Optative with *av*) to signify an Imperative. It is somewhat like our 'You *will* be kind enough to be quiet.'

'Gloucester, thou *wilt* answer for this before the pope.'

—*Abbott's Shakespearian Grammar*.

Will had a negative *nill* (cf. Latin *volo* and *nolo*) and *nelt* = *ne wilt*.

Other similar negatives were *nam* = I am not, *nis* = it is not, *ne* = it was not, and *not* = *ne wat* = I knew not.

The Verb shall.

Shall, in the Indicative Present First Person, is simply a Future Auxiliary. In the Second and Third Persons, it denotes the resolution of the speaker, or obligation attaching to a person addressed.

I *shall* go (a mere statement of what will take place).

You *shall* go, he *shall* go (= I am determined that you or he shall go).

Shall and will.

The distinction between these words is thus expressed in Latin :—

'In the First Person, simply *shall* foretells ;

In *will* a threat or else a promise dwells ;

Shall in the Second and the Third does threat ;

Will simply then foretells the Future feat.'

Most persons will recollect the old story of the Frenchman who fell on board, and was left to perish because the bystanders thought the man bent on suicide, this impression being caused by his exclaiming, 'I be drowned and nobody *shall* help me.'

It is noteworthy that people under the influence of Celtic languages cannot appreciate the subtler distinctions between *will* and *shall*. Even Sir Walter Scott is a signal example of this fact.

Shall is an instance of the avoidance of the early initial (*scant* = I shall).

Other instances are shaft (*saift*), sharp (*scarpe*), ship (*sch*) shame (*scame*).

The *I* in shall is not inserted as in 'could,' but is organic.

Should, in Old English and in modern provincialisms, presses representation more than fact, e.g.—

'I heard that the Lord Coke *should* say to his majesty' (1608).

'You asserted that I *should* say,' etc. — *Maclefield* (1888).

The Verb *may*.

May formerly denoted the possession of strength or power to do anything:—

'I *myghte* (= was able) not drowne hem for dole.' — *Chaucer's Ancrene*.

'He was of grete elde, and *myght* (= could) not travaile.' — *h. Brant*.

The Substantive *might* still denotes power and ability, does also the Adjective *mighty*.

It now indicates only the absence of any physical or moral impediment to an action, as—

It *may* be so.

He *might* be seen searching for specimens.

In Optative sentences, *may* expresses a desire, as—

May you be happy.

The Verb *may* is now often employed as a mere Auxiliary (followed by an Infinitive Mood) to replace the simple Subjective after *that* and *lest*, in sentences like the following:—

That we *show* forth thy praise.

Give me this water lest I *die*.

The same sentences would probably now be written, 'I *may* show' and 'That I *may* not die.'

Just as 'know' has dethroned 'can,' just as 'can' has dethroned 'may,' so has 'may' usurped the office of 'mote':—

'Sir Frere, evil *mote* (=may) thou the' (1522).

'Ever more blessyd *mote* (=may) thoue be.'—*Flodden Field* (1573).

'So *wote* it be.'—*Freemasons' Formula*.

The Verb **must** (Present and Past Tense).

Must has acquired a stronger force than it possessed originally.

Must in Shakespeare sometimes indicates only definite futurity, as—

'He *must* (will) fight singly to-morrow with Hector.'

—*Troilus and Cressida*, Act iii. Sc. 3.

Such phrases as 'He is so greatly enamoured that he *must* risk his life for her,' show the gradation between futurity, determination, and compulsion.

It now expresses:—

(a) Compulsion, as—

He *must* obey his master.

(b) Determination, as—

He *must* always have his own way.

(c) Certainty, as—

He *must* have arrived by this time.

When past time is referred to, *must* is usually followed (like *ought*) by the Perfect Infinitive, as—

It *must have been* a sad day when the old man died.

What is unmistakably the Past Tense is, however, sometimes found with the Present Infinitive, as—

'He *must* (Past Tense) needs go through Samaria.'—*John* iv. 4.

Can.

The Verb once meant, 'I know.'

'I can write' is therefore equivalent to, 'I know writing.'

Compare the saying of Bacon: 'Knowledge is power.'

Verbs like **can**, **wish**, etc., that almost invariably take a following Infinitive, e.g. '*I desire to do right*,' are sometimes called **Prolative**.

Ought (now a Past Tense).

In direct sentences the reference to past time is indicated by using a Perfect Infinitive after it, as—

He ought *to have done* it.

Note.—This is just the converse of the Latin *facere debuit*.

Ought is now used as a *Past Tense* only in the reported form, as—

He said I *ought* to be satisfied.

Ought may be reckoned as one of the displaced Preterites (i.e. Past Tenses promoted to do the duty of a Present), since it has lost its old meaning of 'I owed,' and now means 'I am under an obligation.' It has not, however, acquired a second weak Preterite of its own, nor has it formed a Present Infinitive and Participle. The want of these last is often very inconvenient. We cannot say 'He was known to ought' for 'He was known to be bound in duty,' and the original Present *owe* will not express that meaning.

A curious example of the two senses of the Verb in close contact may be found in *King John* (Act ii. Sc. 1):—

'Be pleased then
To pay that duty which you truly *owe*
To him who *owes* it.'

Compare the two meanings of 'to oblige,' e.g.—

I will *oblige* him to *oblige* me.

Wit.

The Gerundial Infinitive *to wit* is still common in legal documents. The old expression—

I do you *to wit* = I cause you to know.

The Verb **dare**.

Dare (Lat. *audeo*) is used without *to*, the usual sign of the

Infinitive, as 'I dare do this.' But *to* is sometimes put after it in Shakespeare, as—

'I durst, my lord, *to* wager she is honest.'—*Othello*, Act iv. Sc. 2.

It must be borne in mind that *durst* is a Past Tense. It is sometimes, though incorrectly, used as a Present, e.g. 'Do this ;' 'I durst not.'

(After *dare* = to challenge, the Infinitive has *to*, e.g. 'I dare you to touch me.')

ANSWERED QUESTIONS.

1. Q. Of what class of Verbs is Ben Jonson speaking when he calls it 'the common inn (in which) to lodge every stranger and foreign guest'?

A. He is speaking of the New Weak Conjugation, i.e. those which form their Past Tense in *-ed*, *-d*, and to which all newly introduced Verbs now necessarily belong.

2. Q. What special power has the Verb in speech?

A. The Verb alone has the power of asserting or expressing an action, a state of being or thought, nor can we ideas be connected without a Verb, so as to form a sentence. This justifies the appellation of 'The Word' (Lat. *verbum*), that is, the chief word among the nine parts of speech.

3. Q. How may a Participle be invariably distinguished from an Adjective?

A. A practical criterion is the application of the Adverb *very*, when we use to qualify Adjectives but not Participles. Thus we may say *very tired* or *very learned* (Adj.), but not *very disappointed* or *very astonished* (Part.). The latter expressions should be *very much disappointed* and *very much astonished*.

4. Q. 'Only Transitive Verbs can properly be used in the Passive Voice.' Is there any exception, either real or apparent, to the statement just given?

A. The exception is an Intransitive Verb which is made Transitive by the aid of a Preposition. Thus, 'I laugh at him' may be changed into 'He is laughed at by me.' In the second sentence an Intransitive Verb is used passively with an Adverbial adjunct.

5. Q. What is meant by an Irregular Verb?

A. The term 'Irregular' is often applied erroneously to Verbs of the Old or Strong Conjugation. These are not Irregular, but follow certain laws of their own. But a Verb may be Irregular for other reasons, more especially from being defective (see Defective Verbs).

6. Q. What is the difference of meaning between the two forms of the Perfect Tense, 'he is gone' and 'he has gone'?

A. In the Perfect, formed by means of the Verb 'be,' the attention is directed rather to the present state or condition of the subject, while the Perfect, formed with 'have,' expresses more particularly the completeness of the action.

7. Q. Passive Verbs cannot govern a case. How, then, do you explain the case of the Nouns in 'he was paid his bill,' and 'he was promised a new coat'?

A. The words *bill* and *coat* are not governed by *was paid* and *was promised*, but each of these words limits the Predicate of the sentence in which it occurs. They are, therefore, instances of the Objective Case used Adverbially.

8. Q. Illustrate the formation of Frequentative and of Causative Verbs by six examples of each.

A. Frequentatives in *-er* are *batter*, *patter*, *glimmer*; in *-l*, *gravel*, *drawl*, *crackle*. Causative Verbs in *-en* are *lengthen*, *whiten*, *widen*; in *-fy* are *liquefy*, *gratify*, *simplify*.

9. Q. Mention the peculiarities of the Imperative Mood.

A. Strictly speaking, this mood has only one Person, viz. the Second; for the so-called First and Third Persons, formed by using the word *let*, are really the Second Person coupled with the Infinitive, as, 'Let (you) me (to) go;' 'Let (you) him (to) go;' 'Let (you) us (to) go.'

10. Q. Comment upon the expressions, 'I intended to go,' and 'I intended to have gone.'

A. The Compound Past Infinitive, though formerly very frequent, is now almost disused. The latter form, says Mr. Marsh, is not likely long to resist the present inclination to make the Infinitive strictly Aoristic. Such expressions as 'I intended to have gone' will therefore, he thinks, be superseded by 'I had intended to go.'

11. Q. What is the origin of the termination *-ing* of the Present Participle of English Verbs?

A. This termination of the Participle in Anglo-Saxon Verbs was *-ende*, which was subsequently changed to *-inde*, and afterwards to *-inge*, *-ynge*, and *-ing*. In the Northern Dialect the termination was *-ande* or *-and*, which is found in Chaucer, and which existed for much later period in the speech of the vulgar.

12. Q. What part of the Verb is it that appears in (1) 'Are you speaking?' 'He is walking,' (2) 'A speaking-tube;' 'A walking-stick'?

A. In the first examples *speaking* and *walking* are Participles; in the second, they are examples of the Gerund. A speaking-tube is not a tube that speaks, nor is a walking-stick a stick that walks. Such, however, would be the meaning of these expressions if the words *speaking* and *walking* were Participles. On the contrary, a *speaking-tube* is a tube for speaking, and a *walking-stick* a stick for walking.

13. Q. What do you remark in the expression, 'I'm a doing of it'?

A. This expression, though vulgar, is perfectly grammatical, being equivalent to 'I am occupied in the doing of it.' The word *doing* is, of course, the Gerund or Verbal Noun.

14. Q. Which is correct, 'He need not do it,' or 'He need not do it,' and why? Is it correct to say, 'He need very little'?

A. The proper form is, 'He need not do it.' Though not by origin a Perfect Tense, *need* had been so far assimilated to the Preterite Present Verb, that the Third Person is *he need*, not *he needs*, when these words have the meaning

'be is under a necessity.' When *need* means 'to lack,' the ordinary form is used, as, 'He *needs* a table.'

Q. What is the force of *run* in such a phrase as 'to run wild;' of *wear* in 'the day wears;' of *give* in 'the shoe gives;' of *obtain* in 'this favour obtained;' and of *take* in 'to take offence'?—*Engl. Univ. Matric.*, June 1853.)

A. In 'to run wild' the Verb has a metaphorical, not a literal, meaning. The phrase means, probably, 'to conduct oneself without restraint.' In 'the day wears,' perhaps we may consider the word *itself* to be understood, and to be governed by the Verb, or we may take the Verb as simply Intransitive, and meaning 'to run to an end.' 'The shoe gives' means 'the shoe yields,' or 'gives way,' and *gives*, like *rears*, is Intransitive. The Verb *obtain* means 'obtains favour,' or 'finds ground.' By *take offence* we mean 'feel offended.' Perhaps the phrase is analogous to such expressions as 'to take a disease,' the latter expression denoting a sudden affection of the body, the former an affection of the mind.

Q. Make a threefold classification of modern words in *-ing*.

A. The suffix *-ing* represents (1) a class of Verbal Substantives, as, *learning* (A.S. *lærning*); is easy to teach; (2) the *-ende* or *-inde* of Present Participles, as, 'He is *coming*.' 'He was *coming*.' (A.S. *blu cumeþde*, 'He *was*; *cumende*'); and sometimes the Dative Infinitive in *-enne*. It is an error, in such expressions as 'Seeing is believing,' to speak of *seeing* and

believing as Infinitives, for though equivalent to Infinitives in sense, they are not so in form. Nor is it right to assert that the A.S. Infinitive in *-enne* exists in such expressions as 'Fit for *teaching*,' 'fond of *learning*,' etc. In these cases we have merely the Verbal Nouns governed by a Preposition doing duty for the old Dative Infinitive, and altogether replacing it. In tracing back such expressions as 'It is hard to *heal* an old sore,' we constantly find that a Preposition has disappeared after the Verbal Substantive, and that the old form of the expression was, 'It is ill healing of an old sore,' *i.e.* 'The healing of an old sore is difficult.' For all that, forms in *-ing* are often perplexing.

17. Q. Which is right, 'The words are as *follow*,' or 'The words are as *follows*'?

A. If *as* be regarded as a Relative, the Verb must agree in Number with the antecedent, and '*as follows*' is therefore the correct expression. But it is quite possible to regard the two words as an Adverbial expression, like *as regards*. If this view be correct, there is nothing ungrammatical in *as follows*.

18. Q. Show the distinction between a Past and a Perfect Tense. When is the use of the Perfect permissible?

A. To justify the use of the Perfect Tense, it is necessary that the state of things brought about by the action should be still existing. Thus: 'England has founded an Empire in the East' is correct, because the Empire is still existing; but 'Cromwell has founded a short-lived dynasty' would be incorrect, for the dynasty he founded exists no

longer. We ought, therefore, to say, 'Cromwell founded,' etc.

19. Q. Distinguish between (1) Present Participles, (2) Common or Noun Infinitives, (3) Gerundial Infinitives, (4) Verbal Nouns ending in *-ing*.

A. (1) The Present Participle is a Verbal Adjective, with the power (which other Adjectives do not possess) of taking a Substantive after it as its object. (2) The Common Infinitive acts as a Noun, and may thus be either (a) the subject or (b) the object of a Verb. It describes an act, not a quality, and if the Verb be a Transitive one, it may govern a case. (3) The Gerundial Infinitive was originally the Dative of the Infinitive, and was used more especially to indicate purpose. (4) A Verbal Noun denotes an action or a state. It may be used as either the subject or the object of a sentence, and, like the Infinitive, it may govern an Objective Case if the Verb from which it is derived be a Transitive Verb.

20. Q. Account for their all ending in *-ing*.

A. In Anglo-Saxon, the Present Participle ended in *-ende* or *-ande*, the Gerund ended in *-enne* or *-anne*, the Simple Infinitive ended in *-an*, and Nouns were formed from Verbs by the ending *-ung*. After a time, all these terminations were merged into the form of the Infinitive, ending in *-ing*.

21. Q. Name some Defective Verbs that are now obsolete, or nearly so.

A. *To wit*, *quothe*, *methinks*, *worth*, *went*, *yclept*, *hight*.

22. Q. How are Interrogative Sentences formed?

A. Interrogative Sentences are formed—(1) By placing the Verb

before its subject, e.g. 'Speakest thou the truth?' 'Hearest thou this?' (2) By the use of the Auxiliary Verb *do*, as, 'Do you hear?'

Note.—In Compound Tenses, the subject is placed between the Auxiliary and the Infinitive, as, 'Will he come?'

23. Q. Are all Infinitives with *to* to be counted as instances of the Gerundial Infinitive?

A. No. It is better to restrict that term to such uses of the Infinitive Mood as would have been usually expressed in Anglo-Saxon by the Dative form of the Infinitive and the Preposition *to*. The Gerundial Infinitive occurs chiefly in sentences which express purpose, and in such expressions as, 'A house to let;' 'Ears to hear,' etc. [It can scarcely be correct to apply this term Gerundial Infinitive to such a sentence as 'It is human to err,' though there are certain instances in the older language of the Dative form being used in similar expressions. This is best denoted as the Simple Infinitive, notwithstanding that it takes the Preposition *to*, which at one time preceded the Dative only.]

24. Q. 'It is of no use you saying this.' What is wrong in this sentence, and why?

A. The Participle is used, erroneously, instead of the Gerund. We should say, 'It is of no use you saying this,' which means 'Your saying of this (the saying of this by you) is of no use.'

25. Q. What sorts of Verbs may be put into the Passive Voice?

A. (1) Transitive Verbs; and (2) Intransitive Verbs also which followed by a Preposition, as a Active: 'I hate rude people;'

pair of success.' Passive: 'Rude people are hated by me;' 'Success is despair of by me.'

26. Q. Change all the Verbs in the following into the Passive Voice:— 'The Persians attacked the Greeks again, but they did not make any impression on the little army.'

A. 'The Greeks were attacked again by the Persians, but no impression was made by them on the little army.'

27. Q. Quote Dr. Angus's remarks on the general method of forming a Future Tense that prevails in the languages of Europe.

A. After pointing out the derivation of *futur*—as from *habeo*, *scribo* from *amo*, etc., he says: Words that describe nearness, without motion; what we are doing of doing; what we are *about* to do; (A. S. *weorðan*; German, *werden*); what we *have* to do; what we *must* or *should* do; what we *like* to do; what we are *left* free to do,—all be used to express future time, and they are actually so used in one or more of the languages of Europe' (Angus, § 300).

28. Q. What is the construction of English Impersonal Verbs? How do you account for the following in Milton?—

'Him thought he by the brook of Cherith stood.'

A. Impersonal Verbs in English are usually preceded by *it* as the subject, while that to which *it* refers comes after the Verb, as, 'It vexes me to see such mismanagement.' It seems like 'It occurs to me that,' etc., *it* is the Nominative, and stands for the sentence which follows. Impersonal Verbs *think* (*seems*) are not preceded by a Pronoun

in the Dative Case. In the above quotation from Milton, *him* is the old form of the Dative, and *him thought* is equivalent to 'It appeared to him.' Latin, *Ei videbatur* or *visum est*.

29. Q. What is the simplest classification of English Verbs of the Old or Strong Conjugation?

A. (1) Verbs which modify the root-vowel to form the Past Imperfect Tense, and of which the Perfect Participle ends in *-en* or *-n*, as—*speak, spoke, spoken*; *arise, arose, arisen*; *grow, grew, grown*; *sing, sang, sung*. (2) Verbs which modify the root-vowel to form the Past Imperfect Tense, but of which the Past Participle does not end in *-en*, as—*cling, clung, clung*; *fight, fought, fought*; *sing, sang, sung*. In other words, they may be divided into those which do or do not form their Past Participle in *-en*.

30. Q. Give two interpretations of—
'And every shepherd tells his tale.'

'Under the hawthorn in the dale.'

A. 'Tells his tale may' mean—(1) 'Tells the story of his love;' or (2) 'Counts the number of his sheep.' Compare the expression, 'The tale of the bricks'—(Exod. v. 8).

31. Q. On what grounds can you justify the following construction from Milton?—

'Bitter complaints and sad occasion dear,
Compels me to disturb your season due.'

Mention another example from Shakespeare.

A. The use of the Verb in the singular is accounted for, and perhaps justified, by the fact that the two subjects with their attributes, viz. 'bitter complaints' and 'sad

occasion dear,' collectively represent but one idea in the mind of the writer. This may explain, but hardly justifies, the construction. An example from Shakespeare is—

'The head and front of my offending *hath* this extent.'

32. Q. Discuss the correctness of the expression, 'I had rather.'

A. We cannot use 'I had rather' in any other tense, and most likely the expression is based on a misconception. It has been suggested that the expression arose from the erroneous filling up of the abbreviated form 'I'd rather,' which is a shortened form of 'I would rather.' There seems to be no other explanation so probable as this.

33. Q. Is there any distinction in the use of *shew* and *show*?

A. Yes; the word *show* is used when an *outward* demonstration is intended, and *shew* when we speak of a demonstration to the mind. Thus: 'He *showed* me the house, and *shewed* that it was worth the rent he asked for it.'

34. Q. Participial forms in *-ed* were used in Anglo-Saxon, and are extensively used in modern English in cases where no Verb exists to which such forms belong. Mention a few instances.

A. *Right-minded* is good English, though it does not belong to the Verb *mind*. Of similar structure are *open-hearted* and *left-handed*. Compare *bare-headed*, *bare-footed*, *long-necked*, *long-tailed*, etc.

35. Q. What are the two principal modes in which Verbs are formed in English from Latin Verbs?

A. One mode is by taking the crude form of the Infinitive Mood or Present Tense, without any suffix,

as, *intend*, *defend*, *renew*; the second mode is to add to the slightly modified to the Perfect Participle in this way *-t*, *-s*, *-ate*, correspond to the Latin, *-tus*, *-sus*; as, *create* (from *creatus*), *conduct* (from *conductus*), *expect* (from *expectatus*), *excuse* (from *excusatus*).

36. Q. When derivative Verbs are formed by both methods, distinguish?

A. One generally retains the meanings of the other another. Compare *con* and *deduct*, *conduce* and *conduct*, *construe* and *construct*, *reverse*, *convert* and *convert*.

37. Q. 'Many writers employ *propagating* in this sentence meaning why? and how or amended?

A. In such a sentence have to choose between Gerund in *-ing* without it to exert its function as the Objective; or (2) Gerund preceded by *the* by *of*. *Propagation* is than *propagating*. Therefore, should be altered or other of the following:

(1) 'Many writers employ in propagating vice; writers employ their will propagation of vice.'

38. Q. Explain the difference between Verbs of (1) and (2) Incomplete.

A. Besides the Auxiliary Verbs, *can*, *shall*, etc., such instance, as *make*, *create*, require another word in the sense of the expression. 'Let us make him a man' was created *an earl*.'

pointed him *examiner*,' etc. Other Verbs, too, like *think*, *believe*, *consider*, require in many cases an *Object*, e.g. We think him *clever*, deem him *worthy*, or consider him *capable*. A third kind of Verb requires a Preposition, e.g. fall *out*, ring *up*, turn *in*, go *on*, etc., in which case the Preposition has acquired an Adverbial force. In all these instances, the Verb, without some other word, would be incapable of conveying the intended meaning, and may therefore be classed among the Verbs of Incomplete Predication. When no other word is necessary to complete the sense, the predication with the word is said to be complete.

Q. Why do English grammarians reckon *steal* (Pret. *stole*) among the 'Strong' Verbs, and *tell* (Pret. *told*) among the 'Weak' ones? Do not both change the vowel in the Past Tense?

A. A few of the Weak Verbs have vowel-change with the addition of *d* or *t* in the Past Tense. Strong Verbs have vowel-change only. Their Past Tense is never formed by adding *d* or *t*. Therefore, in spite of the vowel of the Past Tense being different from that of the Present, the Verb *tell* belongs to the Weak Conjugation.

Q. We now say 'It is I.' Is there any authority for the use of the expression, 'It am I'?

A. When the sentence admits of two Nominatives, we now make *it* the subject of the Verb, but in the earlier stages of our language it was possible to make *it* the predicate:—

'It am I'

That loveth so hot Emelie the bright,
That I wold dien present in her night.

—Chaucer, *Knights Tale*.

41. Q. What is peculiar in the expression, 'All who are for meanly giving up the privileges of Britons'?

A. Here 'to be for doing' is a peculiar expression for 'to be inclined to do.'

42. Q. 'But the sound of the church-going bell,

These valleys and rocks
never heard.'

What part of speech is church-going?

A. The epithet 'church-going' is clearly the Gerund. It cannot be the Participle, as the bell does not go to church. 'The church-going bell' is 'the bell for church-going.'

43. Q. Explain the words in italics in—

'*Givand* and *takand* woundes wide.'—Barbour.

A. This is the form which the Present Participle had assumed in the north of England in the 14th century. It marks a stage between the Anglo-Saxon ending and the modern Participial termination *-ing*. In fact, this termination lasted in remote districts until quite recent times.

44. Q. Explain 'The palace was building,' and 'I lay thinking.'

A. *Building* is the Verbal Noun with the Preposition *on* omitted and understood. *Thinking* is the Imperfect Participle agreeing with 'I.'

45. Q. Give rules respecting the concord of Verbs and their subject. State what takes place when subjects which differ in (1) number and (2) person, or both, are connected by a Conjunction.

A. (1) A Verb must agree with its subject or subjects in number and person, as, 'He *reads*,' 'We *listen*.'
(2) If the subjects are of different

numbers, the plural subject should be placed second, and the Verb should agree with it, as, 'He or they were to blame.' The rule is sometimes stated that the Verb must be of the same person as the latter of the two subjects, as, 'Either he or I am right.' But this is inelegant, and may be avoided by writing, 'Either he is right or I am.'

Note.—If two singular subjects be connected by *or* or *nor*, the Verb must be in the singular, as, 'Virgil or Horace is the subject for next year.'

46. Q. Point out any orthographical irregularities in the spelling of the Verbs *convey*, *intrench*, *proceed*.

A. When Verbs are formed from the Latin by taking the crude form of the Present Tense or Infinitive, this is done without any addition. *Convey*, *intrench*, are both from a compound of the Latin Verb *veh*, to carry; they should therefore have been spelt *comeh*, *inteh*, etc. The irregularities are the *y* and *ce*. *Proceed* (from *procedo*) should have been spelt *procede*.

47. Q. 'He hadn't ought to do it.' A leading grammarian speaks of this expression as 'grammatical, but vulgar.' How can it be shown to be grammatical?

A. The Participle *ought* from *owe* had once its literal signification, so that the expression might mean, literally, 'He had not owed to do it,' or 'He had not owed the doing of it.' This may, perhaps, be considered as the equivalent of 'He ought not to have done it.'

48. Q. Quote from standard literature any anomalies in the use of *shall* and *should*.

A. Shakespeare sometimes uses

shall where modern usage would—

'If much you now
You shall offend him and
his passion.'

Should and *would* are used differently in the verses: 'I brought young children that He *should* touch them' (x. 13). 'And they brought Him also infants, that He *should* touch them' (Luke xviii. 15).

49. Q. Write briefly the meanings of—*I shall*, *I can*, *I may*, *I must*, *I do*.

A. These Verbs mean—*I shall*, I intend, *I can*, I am able, *I may*, I am allowed, *I must*, I make or fire; the last has separate derivations.

50. Q. Explain why we say 'go,' but 'you *are* going,' and 'we revert to *shall* in negative sentences, e.g., 'I *shall* not go?'

A. It is generally explained as a sense of politeness, and to avoid the use of *shall* in the First Person, because this Verb has a suggestion of compulsion in interrogations, however, it is not this effect, and the objection does not apply.

51. Q. What, if any, is the difference in meaning between 'I *shall* go?'—'Next Tuesday is my birthday;' 'Next Tuesday *shall* be my birthday.'

A. *Shall* in the Third Person indicates intention on the part of the speaker, whereas *will* indicates futurity only. In 'to-morrow *will* be my birthday,' the speaker indicates that something will happen in the nature or course of things. If he said 'to-morrow *shall* be,' etc., he would be

an intention, as, for instance, the anniversary of his birthday could be kept on that day rather than on some other.

Q. How do you connect the primary meaning of *have* with its historical use?

A. The primary idea denoted by this Verb is *possession*. It is easily explained that sentences as 'I have my garden laid out,' have passed into 'I have laid out my garden,' and that in such phrases 'I have put on my hat,' or 'I have eaten my dinner,' a declaration of the possession of an object in the position denoted by the Participle can gradually be considered as differently expressing the completed act by which that condition was produced. After a time *have* was used with other Participles, and without any idea of possession, thus becoming a mere formative element of the sentence.

33. Q. Explain why the Past Tense of 'to go' is 'I went.'

A. The word *go* comes from the Anglo-Saxon *gangan*, of which the Present Tense was *ic ga, thu gast, he gæ*, and the Past Tense, *ic gode, he gæde*. *Went* is the Preterite of *wendan* to *wend* ('*wendan, wendan*'), of which the Present Tense was *ic wende*. The form *wends* ('wends his way') still belongs to English poetry.

34. Q. The tense of 'must' can only be ascertained from its context.

Mention two sentences in one of which it appears as a Present Tense, and in the other of which it appears as a Past Tense.

A. *Must* appears as a Present Tense in 'I must work the works of Him that sent me' (John ix. 4). It appears as a Past Tense in 'Forasmuch as he must release one unto them at the feast' (Luke xiii. 17).

55. Q. Account for the *h* in 'shall.'

A. 'Shall' is from *scall*, the Preterite (with present meaning) of *sculan* = I owe. Many words, of which the Anglo-Saxon original begins with *sc*, are now spelt with *sh*, as, *scadu*, shadow; *scift*, shaft; *scamun*, shame; *scath*, sheath. In this word the successive changes of form may have been *scall*, *scall*, *schal*, *shah*, *shall*.

56. Q. State the peculiarities of the Verbs *quoth*, *list*, and *to wit*.

A. *Quoth*, originally a Preterite (A.S. *cwæth*), is now used as a Present Tense. The root of the Present is seen in *leguoth*, which meant originally, perhaps, 'to leave property to another by word of mouth.' It has no inflection for person or number, and is always followed by its subject, as '*quoth he*,' but not '*he quoth*.'—*List* is only used in the Third Person singular of the Present Indicative, *list* or *listeth*. The Past Tense is *list* or *listeth*. The Pronoun generally precedes it, and is in the (Indirect) Objective Case, as, 'Him *listeth* his magic wand to wave.'—*To wit* has for its present root, which is an Anglo-Saxon Preterite, and has been replaced by *wist* of the Weak Conjugation. It is invariable for all persons, as, '*I wot*, God *wot* ; *I wist*, they *wist*.' The phrase, '*I do you to wit*' = 'I make you to know.'

57. Q. Is there any exception to the statement or rule that a Verb must only have one subject, and that one subject can only belong to one Verb?

A. An exception to this rule has the sanction of some of the best writers. Since a subordinative particle (such as *if*, *though*, etc.) cannot precede a Relative Pronoun, and yet must stand (if used) before

the subject of its clause, *who* cannot be the subject of a hypothetical clause unless it is repeated in the shape of *he*, *she*, *it*, or *they*. Hence we find in Milton, 'A right noble and pious lord, *who* had *he* not sacrificed his life and fortunes to the commonwealth,' etc. 'Lend it rather to thine enemy, *who* if *he* break, thou mayst with better face exact the penalty' (*M. of Ven.* i. 3). This difficulty does not present itself in Latin. In *qui si dedisset*, *qui* is the subject of *dedisset*.

58. Q. Explain the forms *taught*, *minded*, and *could*.

A. *Taught* comes from a Verb which in its original form ended with a guttural, which is now represented by the *-gh*. The weak suffix, *-d*, was added to this, which in time, by phonetic corruption, became changed into *-t*.—*Inminded*, the suffix of a Past Participle has been added to a Noun, and a Participle formed to which there is no corresponding Verb.—The *-d* in *could* has been inserted by false analogy with *would* and *should*. The correct form would have been *coud* or *cud*, a contraction of *canned* or *cunmed*. Compare *cunning*.

59. Q. Can you mention any instance in which, contrary to the general course of the language, a Verb has passed from the Weak to the Strong Conjugation?

A. It is very seldom that a Verb which was Weak in older English becomes Strong in later English. The Verb '*wear*,' however, used to make its Past Tense '*wearod*,' but modern English always uses *wore*, perhaps from analogy with *bear*, *rear*, etc.

60. Q. What is the tendency of modern English with regard to

the remaining inflections of English Verbs?

A. It may be noted that in modern English some of the few inflections which still remain are gradually passing from use. The form in *-th* of the Third Person singular of the Present Tense giving way to the form in *-s*.—*deed*, *person-endings* have disappeared from the Verb, since the Second Person plural is now generally used instead of the Second Person singular, as *love*, 'you loved,' instead of *lovest*, 'thou lovedst,' in our language all the persons of both singular and plural of the Past Tense alike, and in the Present Tense the Third Person singular alone a distinctive ending. The *-en* of the Past Participle of some Verbs, as *drunk-en*, is disappearing or is kept only when the Verb is used as an Adjective, as, 'A drunken man.' There is also a tendency in Strong Verbs to follow the course of the Weak Conjugation, to use only one form for the Tense Indicative and the Past Participle.

61. Q. What was the construction of Impersonal Verbs in Old Saxon?

A. Impersonal Verbs took the Accusative of the person alone, as, *Me gemaste*, 'I dreamed'; few took the Dative, as, *thynneth*, 'It appears to him.' Impersonal Verbs were followed by a Genitive of the thing, as *gananes thinges ne lyttet* (that of *lyttan*), 'He desired not.' Thus *us ne scamath as*, 'are not ashamed of it.' In such constructions, it may be observed, have all of them their parallel in the Latin language.

V.

SYNTAX OF ADVERBS.

Absolute Use of the Adverb.

When an Adverb appears to limit a whole sentence, it is sometimes said to be used Absolutely, as—

Luckily he was not far away.

Unhappily I had lost the key.

To assume an ellipsis of some Verb of occurrence, as 'happened,' is not necessary.

Adverbs may Modify Phrases.

Some Adverbs, such as *not*, *just*, *right*, *even*, *exactly*, *close*, *just*, *far*, are used to modify Adverbial Phrases, especially when these are expressed in Prepositional form.

'Siloa's brook that flowed

Fast by the oracle of God.'—*Paradise Lost*, Book I.

He was dragged *right* round the arena.

Entirely without reason.

Adverbs Modify Gerunds and sometimes Participles.

A Gerund takes after it an Adverb instead of an Adjective as a modifying word, as, '*Reading fluently* is a useful accomplishment;' but when it has become merely a Noun, as '*writing*,' it takes the Adjective, e.g. '*Good* writing.'

When a Participle has become a pure Adjective it may be modified by an Adverb, as, 'Your *ever* loving daughter.'

Position of the Adverb.

Relative Adverbs naturally stand **first** in the clauses which they connect. The other Adverbs are usually placed—

Before Adjectives and other Adverbs, e.g. '*Very* stupid,'

'*Very* awkwardly arranged.'

After Verbs, e.g. 'He sings *beautifully*.'

Between the Auxiliary and the Perfect Participle, e.g. 'He has been *twice* convicted.'

Between the Auxiliary and the Infinitive, e.g. 'I may *not* go.'

But this position is often varied for oratorical effect, e.g.—

- (a) Stupid, *very*.
- (b) *Then* shook the hills with thunder riven;
 Then rushed the steed to battle driven.
- (c) *Thrice* was I stoned.
 Their furrow *oft* the stubborn glebe hath broke.

Many other parts of speech are used for Adverbs. This occurs so often that the old grammarians laid it down that Adverbs might be formed of almost anything. '*Omnis pars orationis migrat in adverbium.*' Thus we find:—

- (a) **Adjective** for Adverb—
 Breathe *soft* ye winds, ye waters gently flow!
 How *sweet* the moonlight sleeps upon this bank!
 See also the Adverbial use of *the*.
- (b) **Pronoun** for Adverb—
 He is *somewhat* better.
 He is *something* changed.
- (c) **Verb** for Adverb—
 Tramp, tramp, across the land they speed;
 Splash, splash, across the sea.
- (d) **Participle** for Adverb—
 Passing rich with forty pounds a year.
 Exceeding great.
 Less *winning* soft, less amiably mild.
- (e) **Preposition** for Adverb *—
 We look *before* and *after*.
 They shall go *in* and *out*, and find pasture.
- (f) **Accusatives** for Adverbs.†

Adjective for Adverb.

After certain Verbs (especially Verbs relating to the sense Verbs of appearing, etc.) the Adjective frequently occupies the

* This leaves apart the question of Prepositions having been derived from Adverbs.

† Already treated of under 'Objective Case.'

tion that is usually occupied by the Adverb, but must not be confounded with it.

The moon shines *bright*. He feels *queer*, etc.
The rose smells *sweet*. He spoke *plain*.
It sounds *grand*.

The correctness of this usage has been hotly discussed. The English usage and the grammarians really seem at variance. Archbishop Whately justifies the usage by saying that the debateable word refers not so much to the action as to the result or product of that action (e.g. the moon is bright, and her light is bright), and Dr. Angus holds that the Adjective is intended to express rather the quality of the agent as seen in the act, or after the act, than the quality of the act itself.

Dean Alford observes that this substitution is confined to monosyllables, and, in fact, most of the words which are used thus seem to be of one syllable, as, *soft, sweet, plain, right, wrong*, etc. The same writer continues: 'In all these cases it may be more precise and accurate to say *softly, sweetly, plainly, rightly, wrongly*, etc., but we certainly can, and our writers certainly do, use these and other monosyllabic Adjectives as Adverbs.'

Adverb for Adjective.

Adverbs are sometimes apparently used as Adjectives, as—

The *then* king. An *outside* passenger.
Thine *often* infirmities. In *after* years.
The *homeward* voyage. The *above* remarks.
The *down* train. *Even* Homer nods sometimes.
Our *sometime* sister, now our queen.

So, in Greek, 'the long-ago' (men) is written for 'the men of old;' 'the then' (men) for 'the men of that time.'

The above constructions are sometimes explained by saying that in such instances a Participle or an Adjective has dropped out after the Adverb. Thus, *the then king* is explained as being an abbreviation of 'the then reigning king,' and *the down train* of 'the down going train.' It is one thing, however, to say that such words may be understood, and another to assert that these phrases were at one time written *thus*. It would be difficult, no doubt, to show that such was ever the case.

The Adverb is sometimes used as a Noun, e.g.—

Now is the accepted time.

'The Almighty hath not built *here* for envy.'—*Paradise Lost*, Book

Here=this place.

—See **Adverbs used after Prepositions**, p. 356.

How may an Adverb generally be known?

Unlike Prepositions and Conjunctions, the Adverb may frequently be moved to another part of the sentence, or even removed entirely, without destroying the sense of the passage, e.g.—

The snow fell *thickly* that night.

Thickly fell the snow that night.

The snow fell that night *thickly*.

The snow fell *thickly*.

How many positions can the Adverb occupy in 'The ploughman *homewards* plods his weary way'?

The Adverb **only** (A.S. *onlich*).

This Adverb requires very careful using, that—

(1) It may modify the *intended* word;

(2) It may not be confused with the Adjective *only*.

e.g.—

(1) 'He will *only* ride upon the roan, and not upon the bay.'

Only was intended to modify *upon the roan*, but transposition causes it to modify *ride*.

(2) '*Only* I yield to die.'—*Caesar*, Act v. Scene 4.

Only was intended to modify *to die*, but instead qualifies *I*.

Originally, *only* was an Adjective=*lonely* or *solitary*, and possessed a Superlative *onlukest*. However, its termination seems to have discouraged the Adjectival use, although it obtains in 'An *only* child.' Shakespeare writes:—

'There is in it but *one only* man.'—*Caesar*, Act i. Scene 2.

'All the conspirators save *only* he.'—*Caesar*, Act v. Scene 3.

It is now better to substitute *alone* for the Adjective *only*.

Cf. Latin *solus* = alone, only, *solum* = only (Adverb).

The Adverb again.

This word has several uses. It may signify—

- (a) A second time, as, 'Do not do it *again*.'
- (b) Back, or In return, as, 'Bring us word *again*;' 'Lend, hoping for nothing *again*.'
- (c) Furthermore (like Latin *iterum*), as, 'And, *again*, who knows.'
- (d) Repeatedly, as—

'Prick me Bull-calf till he roar *again*.'—*Shakespeare*.

The Adverb why.

The word *why* has two uses. Its ordinary use is interrogative. It is also used colloquially as an expletive denoting hesitation, surprise, or slight impatience, as—

Why, what did you think I meant?

What is your profession? *Why*, I can hardly tell at present.

For why? an expression met with in English poetry, is a mistaken rendering of the Anglo-Saxon form *for why*, meaning *because*. *Why* (*hwæt*) is the Instrumental Case of who (*hwa*). *For why?* occurs in Cowper's 'John Gilpin.'

Why is to the Relative, what the Adverbial *the* is to the Demonstrative.

The Adverb indeed.

Indeed has three uses, viz. :—

- (a) Concessive, as, 'He is *indeed* a learned man, but he is most unpractical.'
- (b) Emphatic, as, 'That was *indeed* a hard condition.'
Cf. '*in very deed*.'
- (c) Interjectional; when used as an Interjection it most frequently expresses surprise, as, '*Indeed!* I can scarcely believe it.'

The use of *indeed* on every possible occasion is common in Wales.

Idiomatic use of there.

The Adverb *there* is used with an absence of emphasis in such sentences as the following :—

Once upon a time *there* lived a man.

There are six persons in this room.

The use of *there* is quite idiomatic, and may be compared with the use of *y* in French, as *Il y a*. It may be considered as an Adverb, but with only a faint shadow of its usual significance. Its meaning in the first example is, possibly, 'in some place;' and, in the second, 'in this place' (afterwards explained by the words 'in this room'), but both sentences would be complete although the word were omitted altogether if the order of the words were changed, as, 'A man lived once upon a time,' 'Six persons are in this room.' It may also be said that the use of *there* is anticipatory, like the use of *it* in 'It is the ancient mariner,' 'It is a pleasant thing to be healthy.'

The Adverbs **much** and **very**.

Very may be used as an Adjective = *true* or *real* (L. *veru* = true), e.g.—

'My *very* friends.'—*Merchant of Venice*, Act iii. Scene 2.

'My *very* son Esau.'—*Genesis* xxvii. 21.

'*Very* God, of *very* God.'—*Nicene Creed*.

With Adjectives and Adverbs in the Positive Degree, and with Present Participles used as Adjectives, it is customary to use *very*, e.g.—

The weather was *very* cold. This book is *very* amusing.

With Adjectives and Adverbs in the Comparative Degree, and with Past Participles, *much* is used, e.g.—

Summer is *much* more agreeable. I thought him looking *much* altered.

A few Past Participles take *very* before them. These are words that are used so frequently as to be capable of being classed as Adjectives, e.g.—

I am *very* tired.

The Adverbs **here**, **there**, **where**, are habitually used instead of **hither**, **thither**, **whither**, not only in colloquial language, but by our best writers, e.g.—

'*There* will I throw my gage.'—*Shakespeare*.

'Your horse will carry you *there*.'—*Scott*.

Where shall you go for a holiday?

Adverbs are sometimes used after **Prepositions**, so as to form concise expressions for a qualified Substantive, as—

I have heard that before *now* (i.e. before the present time).

He has grown wiser since *then* (i.e. since that time).

'That vast for-ever.'—*C. Kingsley*.

—See also '**Adverbs used as Nouns**.'

A Pronoun preceded by a Preposition is often replaced by the corresponding Adverb with the Preposition after it, as—

There is no good *in it* = There is no good *therein*.

The house in which Dentatus lived = The house *wherein*, etc.

The means *by which* he hopes to succeed = The means *whereby*, etc.

There was a house, and they brought us to it = They brought us *thereto*.

This was also the case in the earliest English, *e.g.*—

He laddon thone cyning to anum They led the king to a
tree, and tiegdon hine *therto*. tree, and tied him to it.

Negatives and Affirmatives.

The present rule is that '**Two Negatives make a Positive**;' but in Old English writers, in the provinces, and in other languages, a different practice prevails, *e.g.*—

'*Ne com ic na Crist.*'—John i. 20, A.S. 995. (Double Negative.)

'*Nor I miȝ make mention*

'*Nor of robe nor of treasure.*'—*Chaucer.*

'*He never yet no villanie ne sayde*

'*In all his life unto ne manere wight*'—*Ibid.*

(Triple Negative.)

(Quadruple Negative.)

Shakespeare frequently uses the **double** negative, but as early as the end of the fourteenth century we find a **single** negative emphatically used:—

'*I am not Crist.*'—John i. 20 (*Wiclif*, 1389).

In the West of England double negatives are still employed,

as—

I never didn't, and *I never won't* = I never did, and I never will.

Latin resembles modern English in its use of negatives, but Greek and French employ double negatives, which strengthen, not destroy, each other.

A double negative is sometimes used in English—

- (1) For variety of expression, as, 'He is certainly *not unknown* to the police.'
- (2) To render an assertion less emphatic, as, 'He is perhaps *not unskillful*.'

Ever and never.

Ever is used (1) as an Adverb of time, meaning 'always ;' (2) as an Adverb of degree, followed by 'so, not ;' to indicate that the Adjective which it limits is to be taken in its widest possible extent, as—

He was *ever* solicitous for the welfare of others.

Be it *ever* so humble, there is no place like home.

Never is used (1) as an Adverb of time ; (2) as a strong Adverb of negation, e.g.—

What is worthless is *never* in danger.

He answered him *never* a word.

The expressions 'Never so wisely,' etc.

In old-fashioned writers we meet with passages like the following :—

Which will not hearken to the voice of charmers, charming *never* so wisely.

The Lord is king, be the people *never* so impatient.

It is customary to say that in these expressions *never* is put for *ever*. But it is well to remember that even as it stands a sentence of this character is logically accurate.

Never so wisely = so wisely as they never charmed before.

Never so impatient = so impatient as they have *never* yet shown themselves.

Use of no for not.

The use of the Adjective *no* for the Adverb *not* is often condemned as ungrammatical. But it has the sanction of some of our best writers :—

'If you be maid or *no*.'—*Shakespeare*.

'Thou knowest alone whether this was or *no*.'—*Tennyson*.

Dr. Angus says that phrases like 'whether or *no*' are appropriate only where there is a suppressed Noun, as 'Whether he be a sinner or *no* (sinner) I cannot tell.' Otherwise, 'whether or *not*' is the proper expression, as—

Whether love be natural or *not*, it contributes to happiness.

What are *yes* and *no* ?

The Adverbs of assent and negation, *yes* and *no* (sometimes called Adverbs of certainty), are peculiar words. Strictly speaking, as they never discharge the functions of an Adverb (*for* Definition), they have no right to be classed as such. It has even been suggested that they should be classed among the Interjections.

Yea and nay.

The ancient use of these words was different from the present. *Yea* and *nay* were answers to questions framed in the affirmative, as, 'Will he go?' answer 'Yea' or 'Nay.' But if the question was framed in the negative, as, 'Will he not go?' the answer was, 'Yes' or 'No.'

This distinction being a mere verbal nicety, and adding nothing to the force or clearness of an expression, has been allowed to disappear. It was already growing obsolete in the time of Henry the Eighth. More finds fault with Tyndale for not observing this distinction correctly.

On the Adverb of Assent.

Although various Adverbs may be employed to express assent, in most languages a special word is selected. In those of the Pelasgian stock, preference is given to an Adverb formed from the Demonstrative Pronoun. Thus, in Old French, *oïl* and *oc* (*illud* and *hoc*); in Spanish, and frequently in Modern French, *si* (*sic*).

In Modern English we sometimes meet with the Demonstrative *so*, and in certain old writers, *that*, as—

'Crown him? *That*.'—*Shakespeare*.

The Anglo-Saxon *gese*, which supplied the word *ye*, is a compound of *yea* and the old Subjunctive verb *si* or *sie*, and therefore means, literally, 'Yea, let it be.' *Yea* (A.S. *gea*) is of the same origin as the German *ja*.

The Verb 'to be' with an Adverb.

When the Verb *to be* is not used as a copulative, it may be modified by an Adverb, as, 'Are you *well*?' 'All's *well*.'

Correlative Adverbs.

Induced by Latin and Early English usage, certain Adverbs are sometimes used in pairs, where according to ideas the former by itself would suffice, e.g.—

'Where he bowed, there he fell' (Place).—Judges v. 27.

'When I fall, then shall I arise' (Time).

'As he commanded, so I performed' (Manner).

'Mark *which* way sits the Wether-cocke,

And *that* way blows the wind.'—*Ballad Society*, vol. i.

Cf. Latin *quid . . . id, quo . . . eo*, etc.

ANSWERED QUESTIONS.

1. Q. Give one example of each of the following :—Adverbs of affirmation, negation, probability, manner, degree; Adverbs indicating duration of time, rest in a place, and motion from a place.

A. Such are *yes, no, perhaps, quickly, almost; always, there, upwards*.

2. Q. Form Adverbs from the Nouns *day, head, wise, times, home, shore, bed, holy, one, need*, and others with the same root as *here, there, where*.

A. *Daily, headlong, wisely, betimes, homeward, ashore, abed, holily, once, needs; hither and hence, thither and thence, whither and whence*.

3. Q. Substitute for each of the Pronominal Adverbs in the following sentences, a Preposition followed by a Relative Pronoun, leaving the sense unchanged :—'The hour when he appeared was seven;' 'The house where I saw him was close by;' 'The source whence it comes is well known;' 'The

reason why he did obvious.'

A. For *when* we must substitute *at which*; for *where* we must substitute *in which*; for *why* we must substitute *from which*.

4. Q. Mention some Adverbs which have two forms, one being the ending of the Objective Case, the other the Objective.

A. Such are *always* and *beside* and *besides*, *straight* and the old form *straightways*, and *sometimes*.

5. Q. Point out how the etymological meaning of *only* is preserved in the following :—(a) 'Only a sopher can be happy;' (b) 'Even the poor some hobly.'

A. *Only* is derived from (A.S. *an-lis*, one like), above sentence is equivalent assertion that as regards the person of bearing poverty the ph is a single person, or *man*. *Even* means literally 'on

the statement in the second sentence may be considered to mean that as regards the possession of a common pursuit, the poorest are on a par with the rest of the world.

9. Q. What Adverbs stand invariably before the word or words they qualify?

A. Interrogative and Relative words naturally stand first in the clause they subjoin, as, 'Why did you write this book?' 'Where are you going?' (Interrogative): 'The house where I live when at home;' 'The man whence he came' (Relative).

10. Q. Mention Adverbs with the prefixes *a-* and *be-*, and state from what these prefixes are derived.

A. Such Adverbs are *above*, *aloud*, *around*, *askew*, *before*, *beneath*. *A-* is derived from the Preposition *on*; *be-* an altered form of the Preposition *by*.

11. Q. Name some Prepositions that are used as Adverbs without any change of form.

A. Such words are *up*, *down*, *about*, *about*, *in*, *on*, *before*, *around*, *away*, *under*, and others. E.g. 'The house fell down, he is away, etc.

12. Q. Give examples of Nouns used as Adverbs: (1) without alteration, (2) by the addition of a case-ending, (3) by a prefix, (4) by a suffix.

A. Nouns used as Adverbs without alteration are, e.g. *morning*, *evening*, *day*. 'He goes out morning and evening.' A Noun so used with a Genitive ending is *needs*, as, 'I must needs pass through London.' Nouns made into Adverbs by a prefix are *a-ground*, *askew*, *a-bed*, *a-foot*, *be-times*, *to-day*, etc., which mean literally 'on ground,' 'on sleep,' 'on bed,'

'on foot,' 'by times,' 'for the night,' etc. Nouns formed into Adverbs by a suffix are *home-wards*, *month-ly*, *length-ways*.

10. Q. Classify the Adverbs of place.

A. These may be subdivided into three classes, viz. those which express (1) rest in a place, as, *here*, *there*, *above*, *below*; (2) motion to a place, as, *hither*, *thither*; (3) motion from a place, as, *hence*, *whence*, *thence*, *forth*, *away*.

11. Q. Give some instances in which a Preposition appears to be modified by an Adverb.

A. 'A voice replied far up the height;' 'Far in the hollow of a wood;' 'He lives hard by the church.'

12. Q. Distinguish the meaning of the sentences following:—'I only saw this done;' 'Only I saw this done;' 'I saw only this done.'

A. We may explain the first sentence by adding, 'and did not do it myself.' After the second we may add, 'and no one else saw it.' After the third we may add, 'and nothing else.'

13. Q. Distinguish between the use of *no* and *not*.

A. *No* is an Adjective, being an abbreviated form of *nona*. *Not* is an Adverb. E.g.—(a) 'Whether he be a traitor or no' (traitor), (Adjective); (b) 'Whether riches be desirable or not' (desirable), (Adverb). Hence the use of *no* in a sentence like (b) is generally reckoned ungrammatical.

14. Q. Mention some Adverbial phrases, and state their function in the sentence.

A. Their function is the same as that of simple Adverbs. Simple Adverbs, though numerous, cannot denote clearly all the ways in which

acts may be defined as regards place and time, sequence, manner, means, degree, and limitation. We have therefore numerous phrases and clauses supplying more definite forms of expression. Such are, *e.g.* 'I went away *in haste*' (Preposition and Noun); 'Thou *away*, the birds are mute' (Noun Absolute); 'We stayed there *three days*' (Adjective and Noun); 'He learns *by teaching*' (Preposition and Gerund).

15. Q. Mention the commonest terminations of Adverbs in Anglo-Saxon, and give instances of each.

A. (1) The regular termination for forming Adverbs from Adjectives was *-e*,—*e.g.* *beorht-e*, brightly; *lang-e*, long; *gelice*, likely. There were also (2) Adverbs in *-unga* (*inga*), as, *callunga*, entirely; *farunga*, suddenly. In *grund-lunga*, from the ground, an *l* is inserted. This is the termination which appears in *darkling* and similar words. (3) Adverbs were formed from independent words by the termination *-malum*, Dat. plural of *mael*, as *floc-malum*, (troop-wise; *sceaf-malum*, sheaf-wise; *stycce-malum*, piece-meal.

16. Q. Criticise the expression, 'Don't do more than you can help.'

A. Logically expressed, this should be, 'Don't do more than you *can't* help.' A moment's consideration will make this apparent. You cannot help doing, say, a certain amount, and the advice given you is not to do more than that. The error in this expression may be traced to the same instinct which has substituted *never* for *ever* in 'Be they never so many,' although this is an expression that, as it stands, is perfectly intelligible. Probably, however, people will continue to say, 'Don't do more

than you can help,' in argument to the contrary.

17. Q. Explain the words

—(a) 'Thy thou are *to us ward*.'—

(b) 'Give ear to *me fromward* hide no

—Psaln lv., *per Surrey*.

A. In (a) the element *ward* (A.S. *Ad*) separated, so that '*to us*' written for *toward us*.

ward is an Adverb of place and means 'away,' or 'fromward'

18. Q. What is faulty of the expression 'by

A. The expression is inasmuch as the word itself means 'by inches'

19. Q. How do you express in expressions like 'year' and 'a half-day'? What is the origin of *jackanapes*?

A. It is sometimes said that this *a* is the Indefinite distributively. But an old writer shows that erroneous, inasmuch as 'thrice on year' (A.S. *þrice on gear*) and 'a half-penny on a year' is therefore a contraction of the Preposition *on*. In a few cases *a* is a weakened form of *an* (as in *man-a-war*, *jack-an-apes*). In the last case *a* has become *an* before a vowel.

20. Q. Is there any error in the statement that an adverb is a word which may be used about, without the sense of the expression being part of a sentence?

A. This will not apply to the Conjunctions, but to the Conjunctive Adverbs, as, *e.g.* *whither* he has gone.

This dissatisfaction arose.' In any other statements, this one being the position of the Adverb, it is pushed too closely.

"The very thing," said the man. "Bet will go; won't my dear?" "Where?" asked the young lady. "Only to go to the office, my dear," said the Jew coaxingly. — *Oliver Twist*, ch. xiii. Explain *wheres*.

The word now exploded vulgarity. *Twist* first appeared in 1837; a German may detect the use of the same etymological source which caused many other Adverbs to be formed by the use of the genitival termination *-s*, as *needs*, *unawares*, *betimes*. *Wheres*, however, retained their place in the dialect of the upper

classes, while *wheres* sank into the mire of unfashionable speech. Another example may be found in *Black House*, in which 'Jo' makes a request that a certain paper may be drawn up for him and written 'very large, so that any one could see it *anywheres*.'

22. Q. 'How things are done the Adverbs tell,
As "slowly," "quickly,"
"ill," or "well."'
— *Old Rhyme*.

Is this a sufficient definition of an Adverb?

A. This is a fairly accurate definition of Adverbs of Manner. It will not apply, however, to some of the other kinds, as Adverbs of Place, Adverbs of Cause, or Relative Adverbs.

VI.

SYNTAX OF PREPOSITIONS.

A Preposition is a word that denotes the relation subsisting between a Noun (or its equivalent) and a dominating word, as, —

'She was the *fairest* (Dominating Word) *in* the *face*' (Noun).

'She went (Dominating Word) *to* burning *flame*' (Noun).

'I hated him with the *hate* (Dominating Word) *of* hell' (Noun).

— *Tennyson's 'Sisters.'*

Prepositions are said to govern, but their function is quite different from that of Transitive Verbs.

Case of the word governed by a Preposition.

In Anglo-Saxon, Prepositions governed the Accusative, Dative, and Genitive. Some Prepositions governed all the three. According to the shade of meaning expressed, e.g. with

Accusative.—Tha tyn leorning cnichtas gebulgon an
frægen gebroðra.

The ten learning-knights (disciples)
angry *against* the two brothers.

Dative.—We willað *with tham* godela guth faesta.
We are willing *in-consideration* of the
to establish peace.

Genitive.—Tha wende he hine west *with Ewangelium*.
Then turned he him west *towards* Ever.

In Latin some Prepositions govern two Cases, the Accusative and Ablative, e.g. *in*.

Accusative.—*In celum* ascendere = to ascend *into* heaven.

Ablative.—Caedes *in Appia via* facta est = A murder
committed *on* the Appian Road.

In Greek certain Prepositions could govern three Cases, viz. the Accusative, Dative, and Genitive, e.g. *παρά*.

Accusative.—τὸ δ' αὖτις ἵπην *παρὰ νῆας* = they went
to the ships.

Dative.—*παρὰ νηυσὶ κωπονίσι* μισγάζον = to
near the curved ships.

Genitive.—ἀποπλεῖν *παρὰ νηῶν* = to return *from*
ships.

Is the English Dative ever governed by a Preposition?

This question turns upon whether such words as *like*,
etc., are Prepositions governing a Dative, or Adjectives modified
by a Dative.

We think the *latter*, from a study of the following examples:
A.S., *Eow gelic* = Like you. Here *gelic* is an Adjective, and *eow* a Dative.
Latin, *Simile vero* = Like the truth. Here *simile* is an Adjective, and *vero* a Dative.
Greek, *Ὅμοιος Κύρῳ* = Like Cyrus. Here *Ὅμοιος* is an Adjective, and *Κύρῳ* a Dative.

Like is therefore not a Preposition, and does not govern a Dative; and from the foregoing considerations we conclude that invariably in Modern English

Prepositions govern the Objective Case,

but the Objective relation is not indicated by them.

Substantive preceded by a Preposition always constitutes either an Attributive Adjunct or an Adverbial Adjunct, *e.g.*—

(1) Attributive Adjuncts—

A horse *for* riding. A man *on* horseback.

(2) Adverbial Adjuncts—

He is guilty *of* murder.

He shivered the statue *with* a blow.

Place of Prepositions.—Prepositions are so called (*see* Derivation) because they are generally placed *before* a Noun or Pronoun, *e.g.*—

In winter; *up* Mount Blanc; *from* India; *to* you and me.

But in colloquial language and in poetry the Preposition is allowed to stand at the end of the sentence:—

(1) At the end of Adjective clauses, *e.g.*—

Show me the man whom you spoke *to*.

This is the book that we were talking *of*.

This is invariably the case with the Relative *that*—

I will perform the deed *that* I have resolved *on*.

(2) And Interrogative sentences, *e.g.*—

Where are you going *to*?

What is this made *of*?

(3) 'Whose turf, whose shade, whose flowers *among*,

Wanders the hoary Thames along.'—Gray's *Ode to Eton*.

The Preposition should be placed (1) close to its (logically) governing word, (2) (a) close to the words it (grammatically) governs, and (b) in a not ambiguous position.

The following are therefore objectionable:—

(1)

'Of man's first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought death into the world, and all our woe,
With loss of Eden, till one greater Man
Restore us, and regain the blissful seat,
Sing, Heavenly Muse.'—*Paradise Lost*, the opening lines.

(2a) 'These more sterling qualities of strict moral conduct, regular religious habits, temperate and prudent behaviour, sober and industrious life, he had nothing *of*.'—Brougham's *'Life of Wilkes'*, quoted by Angus.

Five upon each hand, and on

The **needless insertion of**
avoided, *e.g.*—

We entreat *of* thee to hear

His servants ye are *to* whom ye

So also is the **omission of Pre**
requires them, *e.g.*—

'God expelled them, the garden.'—

This is worthy, your notice

Prepositions are frequently placed
to modify the original meaning of the

'Tie *up* the knocker; say I'm sick

Hand *down* that volume of Maca

Note.—The Preposition must then
unless it forms a Compound Verb
give in.

This suffixed Preposition often r
transitive, as—

'Full well they *laughed* with count

At all his jokes, for many a joke

Beware of uniting the metaphoric
position, *e.g.*—

I come *from* England, and

Dickens and other humorous writ
effects by this incongruous combinat

Other standard writers, however, have 'save *he*;' the English Bible, 'save *they* to whom it is given.' Shall we consider these as examples of the absolute participial use of the *and* *save*? (Compare Latin *eo excepto, eis exceptis*, etc.) Yes.

Among and Amongst.

Grammarians sometimes distinguish these words, but it may be doubted whether the two be not used indiscriminately. If there be any shade of difference between them, it is this, that the latter denotes a more thorough mingling, or a more complete dispersion.

I saw him *among* the crowd.

Bright uniforms could be distinguished *amongst* the surging crowd.

Between and Among.

Between refers to two persons or things, as, 'Between you and me.'

Among refers to more than two, as, 'What are they *among* so many?'

It is incorrect, therefore, to write, 'John, James, and Judith shared it *between* them.'

For 'between them' we should substitute 'among them.'

There are many combinations of **Prepositions and Adverbs** whose treatment requires great care.

I. Adverb and Preposition.

- (a) *Prepositional-Adverb coalesced with Verb, and followed by Preposition, e.g.—*

I give-in *from* this day.

- (b) *Adverb modifying Preposition or Prepositional Phrase—*

He sailed *completely* round the world.

Pull him *right* from under the table.

- (c) *Preposition governing Adverb—*

He smote him *from beneath*.

—See **Substantive use of Adverb**, p. 354.

II. Double Prepositions.

- (a) *Expressing a two-fold relation—*

Take thy beak *from-out* my heart, and take thy form *from-off* my door.'

—Poe's Raven.

(b) Preposition governing a Prepositional Phrase—

'Yon cottage chimney smokes,
From betwixt two aged oaks.'

This is akin to use I. (c), *supra*.

How may a Preposition always be known?

If the word be attached to a Noun or Pronoun, and cannot be removed to any other part of the sentence alone, then it is a Preposition, *e.g.*—

I gave this book *to* Charles.

He is just starting *for* Switzerland.

The question what part of speech a word is, depends in numerous cases on its use or function in the sentence, and the same word has frequently two or three different uses. This is largely exemplified by the Prepositions.

Preposition or Adverb?

Most of the Simple Prepositions may be used as Adverbs, *e.g.*—

	PREPOSITION.	ADVERB.
Down.	<i>Down</i> the steep descent.	<i>Down</i> by the river-side I stray.
Up.	<i>Up</i> the hill.	<i>Up</i> went the flag.
Across.	<i>Across</i> the water to France.	We sailed <i>across</i> .
Beyond.	<i>Beyond</i> these voices there is peace	I cannot be <i>beyond</i> .

Preposition or Conjunction?

The following are examples of words that may be used either Prepositions or Conjunctions:—

	PREPOSITION.	CONJUNCTION.
But.	None <i>but</i> the brave deserve the fair.	The spirit is willing, the flesh is weak.
Except.	All came <i>except</i> him.	<i>Except</i> ye repent ye shall all likewise perish.
Since.	Only once <i>since</i> Christmas.	<i>Since</i> you prefer it, I will go.

	PREPOSITION.	CONJUNCTION.
re.	<i>Ere</i> daybreak.	<i>Ere</i> the day broke.
after.	You are right <i>after</i> all.	<i>After</i> the rain had fallen the sun broke out.
for.	All <i>for</i> greed.	<i>For</i> He maketh His sun to shine.

Preposition, Adverb, or Conjunction ?

Some words discharge a threefold function, being classed, according to the context, as Prepositions, Adverbs, or Conjunctions, e.g.—*before, after, since.*

PREPOSITION.	ADVERB.	CONJUNCTION.
<i>Before</i> the curtain.	Look <i>before</i> and behind.	Speak to me <i>before</i> you go.
<i>After</i> the battle.	We look <i>before</i> and <i>after</i> .	<i>After</i> they left us we were lonely.
<i>Ever</i> last June.	I have heard nothing <i>since</i> .	<i>Since</i> you know all, I will say nothing.

See Part I. *Preposition versus Conjunction, etc.*

ANSWERED QUESTIONS.

Q. A Preposition, it is said, is always placed before the Noun it governs. Is there any exception to this rule?

A. Yes. Sometimes the Preposition is placed at the end of the sentence, as, 'The house we live *in*;' 'The thing that I am afraid *of*;' 'The man whom I was speaking *of*.' One word, *withal*, is always placed after its case, as—

'A bait to catch fools *withal*.'

—*Shakespeare.*

Q. Write out in full the Prepositional phrases required to express in full the meanings of the following Compound Nouns:—*bell-weather, birth-right, cannon-ball, fire-wood, grass-hopper, landlord, May-fly.*

fly, pen-knife, railway, sea-breeze, self-control, wood-louse.

A. A *bell-weather*, means 'a sheep with the bell;' *birth-right*, 'a right acquired by birth;' *cannon-ball*, 'a ball to be fired out of a cannon;' *fire-wood*, 'wood for making fires;' *grass-hopper*, 'an insect that hops on grass;' *landlord*, 'an owner of land;' *May-fly*, 'a fly that appears in May;' *pen-knife*, 'a knife for pen-making;' *railway*, 'a road made of rails;' *sea-breeze*, 'a breeze from the sea;' *self-control*, 'government of one's self;' *wood-louse*, 'an insect found in wood.'

3. Q. What is remarkable in the expressions, 'Depart the chamber,' 'List a brief tale,' 'Smile you my speeches as I

were a fool,' 'Thou swear'st the gods in vain'?

A. In all these quotations (Shakespeare) there is an ellipsis of the Preposition. *Depart, list, smile, swear'st*, are abbreviations of *depart from, list to, smile at, and swear'st by*.

4. Q. Is there any difference of meaning or derivation between the words *of* and *off*?

A. *Of* and *off* are merely the results of various modes of writing and pronouncing the same words. *Of* and *off* are the same word, with a difference of spelling and pronunciation. It is only in later English that *off* has been restricted to particular shades of the general meaning. The word indicates *movement or separation from* something, or the *starting-point* from which some action proceeds, e.g. 'Get *off* that chair;' 'To clear *off*;' 'He went out *of* the room;' 'To cure *of* a disease;' 'To die *of* a fever;' 'Strong *of* limb.'

5. Q. Amend the following sentences. What makes them ungrammatical? — (a) 'The Italian Universities were forced to send for their professors from Spain and France.' — *Italian*. (b) 'The abhorrence of the vast majority of the people to its provisions.' — *Alison*. (c) 'The accounts they gave of the favourable reception of their writings with the public.'

A. These sentences are all of them faulty through a wrong use of Prepositions. They should be written thus: — (a) 'The Italian Universities were forced to send *to* Spain and France *for* their professors.' (b) 'The abhorrence *of* its provisions that was felt *by* the vast majority of the people.' (c)

'The accounts they gave *of* the favourable reception of their writings *by* (or *on the part of*) the public.'

6. Q. What is the difference between *to* and *too*?

A. *To* and *too* are, etymologically, the same word. *To* in some of its Adverbial uses denotes the point to which movement is directed, e.g. 'He came *to* dinner;' 'The point *to* which the influence of the sun or attribute extends, as 'The sun is *too* painful to me.' *Too*, however, denotes something in excess (as 'too bad,' 'too long') may be explained as an addition to; thus 'too long' denote something in addition to the mere existence of qualities, or something merely bad or long.

7. Q. Explain the use of *by* and *by* in the line following.

'Two young knights
by and by.'

A. The earliest meaning of *by* is 'alongside of, or close to.' *By and by* means, therefore, 'side by side.'

8. Q. What English word corresponds to the Latin *super*, *sub*, *ad*, *sub*? What Preposition is written after the governed?

A. We recognise an etymological difference between *super* and the English *above* (A.S. *þurh*). It contains the same root as the Latin *trans*, cognate with *trans* (Gothic, *ufar*). *Sub* is etymologically, too, interchangeable, and *ad* and *sub* (compare Greek *hypo*) are cognate with *under*, in a difference of meaning.

the word *in*, and the Comparative suffix *-er* = *than*. *Wiskal* was never written after the Noun it preceded.

Q. Account for the use of the Preposition *of* in a sentence like 'The shepherd was blowing of his nails.'

A. We now call *blowing* a Participle, and the presence of *of* has become unintelligible. But in Shakespeare's time the word *blowing* in such a sentence was a Verbal Noun, with the Preposition *of*, *in*, *on*, &c. expressed or understood, so in the passage, if written in full, we should read, 'The shepherd was blowing of his nails, which is evident to 'The shepherd was blowing *in* the blowing of his nails' is a fairly intelligible expression.

Q. Substitute for each of the Relative Verbs in the following sentences a Simple English Verb, followed by a Preposition and Adverbially:—(a) 'He is progressing in his studies.' (b) 'This must be deferred till next week.' (c) 'He proceeded to remark.' (d) 'I have published a new book.' (e) 'He was much displeased at my conduct.' (f) 'I intend to leave him for acting thus.'

A. The same meaning may be expressed by substituting for the verb in unnes the expressions, *went on*, *put off*, *went on*, *brought out*, *put in*, and *show up*, respectively.

Q. The meaning of many Prepositions has changed since Shakespeare's time. What would now be the proper Preposition to employ in each of the sentences following?—
'I am provided of a torch-

bearer.' 'We'll deliver you of your great danger.' 'How say you by the French lord.' 'Or have we eaten on the insane root?' 'I live with bread like you.' 'Had I admittance and opportunity to friend.'

A. We should now write 'provided with,' 'deliver you from,' 'how (what) say you about?' 'have we eaten off?' 'I live on or upon,' 'to have for a friend.'

12. Q. Mention the Prepositions of Classical origin.

A. Prepositions that have entered the English language from the Latin or French are, *concerning*, *despite*, *during*, *except*, *opposite*, *pending*, *regarding*, *respecting*, *sans* (obsolete), *notwithstanding*.

13. Q. Explain the words '*all to broke*' (Judges ix. 53), and the obsolete expression, *wanhope*.

A. In the first example the *to* (now obsolete) has the same force as the Latin *dis* and the German *zer*. *Wan* (from the Adj. *wana*) meant 'wanting,' and was used as a prefix expressive of privation. *Wanhope*, therefore, means 'want of hope,' i.e. despair. Trench expresses a regret that this and other Compounds of *wan* have fallen into disuse.

14. Q. What is 'to' in the following expressions?—
'To-morrow.'
'And all to break his head.'
'Early to bed.'
'Go to, now.'
'Such a to-do.'

A. (a) In *to-morrow* (as in *to-day*, etc.) the *to* is explained by some as a corruption of the Demonstrative, but by others as the ordinary Preposition. (b) *To* is here a Teutonic Particle with an intensive force. *To break* is thus equivalent to 'break in pieces' or 'asunder.'

See Judges ix. 53. (c) *To* is here an ordinary Preposition. (d) In 'Go to now,' *to* is used Adverbially. (e) *To* and *do* together form a Substantive in provincial English, but, literally, the words consist of a Preposition and Infinitive. Compare the French phrase, *beaucoup à faire*.

15. Q. What Prepositions are used with *adapted*, *conformable*, *differ*, *dependent*, *independent*, *provide*, *composed*, *connect*, *consequent*, *expert*?

A. Adapted *to* a thing and *for* a purpose; conformable *to*; differ *from*; dependent *on* or *upon*; independent *of*; provide *for*, *with*, and *against*; composed *of* (material), and *by* (maker); connect *with*; consequent *on*; expert *at* or *in*.

16. Q. Name the three Prepositions that are Comparatives.

A. These are *after*, *over*, *under*. *After* is the Comparative of *af=* from. Compare Latin *ab*, Greek *ἀπὸ*. *Over* is the Comparative of *uf*, a form which is not found but postulated by philologists. This word appears in *offing*, and corresponds to the German *auf*. *Under* is the Comparative of *un (ʔ)*. That it is a Comparative is certain, but there exists no form from which it can be shown to be derived. The *-der* is the same Comparative suffix that appears as *-ter* in *after*, and as *-ther* in *whether*.

17. Q. State the meaning of the expressions 'to fall in,' 'to fall off,' 'to fall out,' 'to fall upon,' 'to fall to.'

A. These expressions mean respectively—(1) 'to get into order' (said of a company of soldiers); (2) 'to deteriorate'; (3) 'to happen and to quarrel'; (4) 'to light on, to attack'; (5) 'to begin eagerly.'

18. Q. Name some of the Saxon Prepositions, by what case each followed.

A. Some Prepositions (the Dative (Instr.), such as *after*, *at* (at), *ar* (before), *hinnan* (within), *infan* (within), *butan* (outside), *for* (from), *of* (of), *to* (to), governed the Accusative, (through), *geond* (through) (around).

19. Q. Which of the Anglo-Saxon Prepositions (like *in*) governed two cases?

A. The Prepositions *in* (over), *on* (on), *under* (under) the Accusative when not implied, and when rest was they took the Dative. *in* with the Accusative, signifies and with the Dative, *in* rule, however, was not observed. Sometimes the Accusative used with Verbs, e.g. *His hus ofer stow ge* 'He built his house upon' and conversely the Dative Accusative, as in *Some stearhte*, 'Some fell ground.'

20. Q. Mention any other of the Anglo-Saxon Prepositions.

A. Prepositions often took their Nouns instead of them, often too with others intervening, e.g. *He him* ('He said to him'), *East* ('In the east regions'), *common after* (*after* 'not follow after them'), *gemunan inne ealle* (*the men* 'They took their two parts are separated monastic men, i.e. the orders').

Explain the expressions
magre min, 'or ere, 'anent,'
teeth sans eyes.

Magre min had the meaning,
the English, of 'in spite of'.
Here *min* is the Genitive
governed by the Preposition.
Sans is a mere reduplication,
of *ere* (before). It seems to
acquired the sense of 'ere
(*Tempest* i. 2). *Anent* (A.S.
is an old Preposition mean-
ing 'respecting'. *Sans*, a French
word from the Latin *sine*, has gone
out of use, but was occasionally em-
ployed by Shakespeare.

Give an instance of the use

of *along* in the sense of 'on
account of.' Was the original
form of these two expressions
the same or different in Anglo-
Saxon?

A. An instance (from Shakespeare)
is—

'All this is 'long of you.'

—*Coriolanus* v. 4.

and in Sir Walter Scott's *Fortunes
of Nigel* occur the words, 'All *along*
of the accursed gold.' Dr. Morris
seems to assert that the A.S. form of
'along,' in the sense of 'on account
of,' was *ge-lang*. The A.S. form of
the word in its ordinary sense was
and-lang or *ond-lang*.

VII.

SYNTAX OF CONJUNCTIONS.

Conjunctions are connective words, which have neither Pronominal, Adverbial, nor a Prepositional signification.

They connect words, clauses, and sentences; but do not govern.

The conjoined words 'must be' of the same Case.

John and I were much amused.

He reported the matter both to *me* and *you*.

This is *his* and *mine*.

The Verbs connected are 'generally' of the same Mood and Tense.

Men *may come* and men *may go*. (Same Mood.)

He *saw* that it *was* good. (Same Tense.)

'Men *may come* and men *may go*,

But I *go* on for ever.' (Different Moods.)

Who *was* and *is* and *is-to-come*. (Different Tenses.)

When several singular Nouns are connected by a Copulative Conjunction, they are followed by a Verb in the plural, e.g.

'Cold diffidence and age's frost

In the full tide of song *were* lost.'—*Shakspeare*.

But when the Conjunction is Disjunctive, they take a Verb in the singular.

Therefore the following line is faulty :—

Nor lute nor lyre his feeble steps *attend*.

Conjunctions with the Subjunctive Mood.

Conjunctions that are intended to express uncertainty, whether of *condition* (if, unless, as though), of *concession* (though, however), of *purpose* (that, in-order-that), or of *time*, *place*, and *manner*, require the Subjunctive (*Angus*).

If it were not so, I would have told you. (Condition.)

This shall be done, *though he deserve* it not. (Concession.)

I come that I may lead you hence. (Purpose.)

And.

And serves to indicate a natural sequence, or a likeness of assertions, e.g.—

The sky was darkened *and* the rain fell in torrents.

A false witness shall not go unpunished; *and* he that speaketh lies shall perish.

No other Conjunction has all the uses of *and*. The following words serve here and there to take its place:—*also, besides, further, meanwhile, now, even*. *Eke* is altogether obsolete.

'And,' with the meaning of 'if.'

This Conjunction appears at one time to have had the force of *if*; e.g.—

Alcibiades bade the carter drive over, *and* he durst.

Dr. Abbott says (*Shakespearian Grammar*, §§ 37, 38) that the hypothesis is expressed, not by the *and*, but by the Subjunctive Mood and the Verb by which it is accompanied, and that *and* merely means, 'with the addition of,' just as *but* means 'leaving out' or 'minus.' He seems disinclined to admit that *and* may mean *if*, and endeavours, in each of the examples in which it appears to have this meaning, to find some other explanation, so that the word may seem to retain its ordinary signification.

In many passages, of course, the Subjunctive Mood is thus employed, as, for instance, in *Macbeth*:—

'Go not my horse the better,
I must become a borrower of the night;'

which might have been expressed with *and* or *an* in the manner following:—'I must become a borrower of the night *and* my horse go not the better.' The meaning is the same in either case, viz. 'I must become a borrower of the night *with* or *on the supposition that* my horse go not the better.'

'I will roar you *an't* (*an it*) were any nightingale.'
—*Midsummer Night's Dream*.

Here *an't were*, according to Dr. Abbott's theory (which fits very well with this passage), is equivalent to 'and were it,' after 'nightingale' must be supplied, he says, 'he could not roar better.'

'When the Subjunctive' (continues Dr. Abbott), 'fell into disuse, was felt to be too weak to express the hypothesis unaided, *and* was superseded by *and if*, *an if*, and *if*.' 'It had previously' (he says) 'been written *an*, even in its ordinary sense.'

According to Mr. Skeat, however, we are justified in dating for this word the two separate meanings of 'and' and 'if'. 'The Icelandic *enda*, and,' he says, 'had acquired the subjunctive signification. Thus Shakespeare's *an* is nothing but a Scandinavian use of the common word *and*.'

I will not go out *and* it rains = I will not go out *if* it rains. After a time, in order to mark off this use of *and* from its ordinary use, the final *d* of *and*, when it meant *if*, was allowed to drop, so that we get—

I will not go out *an* it rains.

Lastly, when this old force of *an* came to be forgotten, *if* was appended to explain it, and we have—

I will not go out *an if* it rains.

[This seems to explain *an if* as equivalent to *an* (i.e. *if*).]

The following are passages which require explanation by reference to the hypothetical use of *and* :—

'Those friends thou hast, *and* their adoption tried,
Grapple them to thy soul with hooks of steel.'

'What *an if*

His sorrows have so overwhelmed his wits?'

—*Titus Andronicus*.

'Seize it if thou dar'st.

An if I do not, may my hand rot off.'

—*Richard II.*

'But *and if* that servant say in his heart.'—*Luke* xii. 45.

'But *and if* ye suffer for righteousness' sake.'—*1 Pet.* i. 14.

Here *and if* means much the same as '*if, if*.' Probably *if* was first written by the side of *an* to explain its meaning.

And is sometimes used to introduce a passionate exclamation,—a previous sentence, such as, 'Is it true?' or, 'Can be?' being doubtless implied, e.g.—

'And wilt thou weep when I am low?'—*Byron*.

'And art thou cold and lowly laid?'—*Scott*.

Both—and should, strictly, couple only two notions, as—

Both you and I were to blame.

They are sometimes used to join more than two, as—

The God that made *both* sky *and* earth *and* heaven.

That.

That is a versatile connective, and may introduce either an adjective clause or a Noun clause, as—

(a) This is a discovery *that* will diminish human suffering (Adjective clause).

(b) We know *that* these statements are true (Noun clause).

How 'that' came to be used as a Conjunction.

Mr. Mason's explanation is as follows:—

That was originally the Neuter Demonstrative Pronoun, used to point to the fact stated in an independent sentence, as—

'It was good: he saw *that*.'

By an inversion of the order this became—

'He saw *that* (namely) it was good.'

Here *that* has been transferred to the accessory clause, and become a mere sign of grammatical subordination.' [In other words, *that* has become a Conjunction.]

Another view regards *that* as having been from the first a Demonstrative Pronoun in apposition to an objective sentence.

Thus—

He says *that* I am successful = He says *that*, viz. 'I am successful.'

It is certain *that* this is true = That, viz. 'this is true' is certain.

Redundant use of 'that.'

In the English of the Elizabethan era, the Prepositions *for*, *after*, *before*, *since*, *until*, *but*, etc., were followed by *that*, e.g.—

(a) After *that* I was turned I repented (*i.e.* after, etc.).

(b) Before *that* certain came from James, he did eat with the Gentiles—Gal. ii. 12—(*i.e.* before, etc.).

(c) Since *that* I have told you (*i.e.* since, etc.).

Here, perhaps, we may say that the words *after*, *before*, are still Prepositions. The Neuter of the Demonstrative noun is used to point to the fact stated in the subordinate words, thus—

(a) After *that*, viz. my being turned, I repented.

(b) Before *that*, viz. the arrival of messengers from James.

(c) Since *that*, viz. my giving you information, etc.

It is allowable, however, to parse *after that*, *before that*, *that*, etc., as Compound Conjunctions.

The origin of these combinations must be sought in Anglo-Saxon language by which the English of that day preceded. In the earlier language there were corresponding expressions, of which the literal translation is, '*for that*,' '*before that that*,' etc.,* in which the first of the '*that*' is the Demonstrative Pronoun, the second an inderlinable relative. The dropping of the second *that* leaves the expression as here met with.

Ellipsis of 'that.'

That is frequently omitted both in writing and conversation. e.g.—

But Brutus says (that) he was ambitious.

You never told us (that) you were going away.

But.

But, as has been shown, was originally a Preposition. Its adversative use of the word grew out of its Prepositional use. Take e.g. the words—

I am sorry to say it, *but* I must speak the truth.
This would have been expressed in earlier English by, 'I am sorry to say it, *but* (Prep. = except) *that* I must speak the truth.' This *but* was originally followed by *that*, which was afterwards omitted, as in similar constructions. It survives in sentences like—

I cannot believe *but that* you are wrong.

In the above, *but* was originally a Preposition; *that* the Demonstrative governed by the Preposition; and the

* *For thām the, Ær thām the*, etc.

and you are wrong,' a Noun clause in apposition. The effect of the whole sentence is pretty nearly this: 'I cannot believe except this (thing), viz. that you are wrong.'

But may serve to indicate a contrast, or may introduce a limitation, or may strengthen a denial *already* expressed by *not*, &c.—

(a) Wealth maketh many friends, *but* the poor is separated from his neighbour.

(b) In youth they loved each other, *but* their friendship was not permanent.

(c) Wisdom will not make us love disputation, *but* will show the vanity of our disputes.

But is sometimes used for *who not*, *which not*, i.e. for a *where* and a *Negative Adverb*, as—

'On the house-tops was no woman
But spat towards him and hissed;
No child *but* screamed out curses
And shook his little fist.'—*Macaulay*.

Compare the Lat. *nemo fuit quin*, etc.

It is better, however, to construe these instances as of the *Suppressed Subject*.'

Than.

Than is a *Conjunction* which is closely related to the *Adverb then*. The two words have a common origin, and were at one time spelt alike. Mr. Mason gives the following explanation of the manner in which it acquired its *Conjunctive* force. He says:—

'*Than* is often set down as a mere *Conjunction*. This is a mistake. *Then* and *than* are only various forms of the same word (A.S. *thonne* or *thæn*). In *Shelton* (c. 79) we find "*When* other are glad, *Than* is he glad." In later English the spelling *than* has been restricted to the *Adverb* and is used after *Comparatives*. In Anglo-Saxon *than* (*thonne*) means "*where*," having the common relative force of *so*, *as*, *that* and its derivatives. In this sense it was used after *Comparatives* to introduce the *standard comparison*. "He came sooner *than* I expected," meant in fact, "When I expected (him to come soon) he came sooner." "John is taller *than* Charles" meant, "When Charles is tall (i.e. when the tallness of Charles is taken) John is taller." "I have no other home *than* this," is, "When I have this, I have no other home."

'Than' with the Objective Case.

In English the *Comparative Degree* does not govern a *Case*. It does in some other languages. *Than* is simply a *Con-*

junction, and should therefore have the same Case as before it, *as*, *e.g.*—

I am taller than he (is).

I have aided you more than (I have aided) him.

But we find '*than whom*' used by Milton and Shakespeare and by modern writers, *as*—

'Satan than *whom* none higher sat.'—*Milton*.

'No mightier than *thysel* or *me*.'—*Shakespeare*.

If this usage be correct, *than* must be regarded as in position.

Perhaps we must be content to regard this as an anomalous construction. The latest theory put forward bids us regard *whom* after *than* as an independent form, neither Nominative nor Objective, and quote parallel the apparent Objective Case in '*It's me*,' an expression which seems on all fours with the French *c'est moi*. To us this view seems erroneous.

—See *Syntax of Relative*, p. 295.

While.

While (A.S., *hwil*, time) was once 'the while' and is really an Objective Case of a Noun indicating duration of time. Thus—

While the ploughman walks he whistles,
is equivalent to 'during the while (*i.e.* time) that the man walks he whistles.'

Whiles, used by Shakespeare, is the Genitive Case Adverbially.

As and So.

As requires *so* with two Verbs to express sameness of proportion, *e.g.*—

As the tree falls *so* it lies.

So requires *as*—

(a) With an Adjective or Adverb to limit the degree of comparison—

He is *so* feeble *as* to be unable to walk.

(b) With a Negative preceding, to deny equality of degree—

I am not *so* fallen *as* to act thus.

(c) With an Infinitive following, to express a consequence—

We ought to read blank verse *so as* to be every line sensible to the ear.

& requires *that* with a Finite Verb to express a consequence, e.g.—

'So run *that* ye may obtain.'—1 Cor. ix. 24.

As requires *as* to express equality of degree, e.g.—

As far as the east is from the west.

As is used with various meanings in Shakespeare, e.g.—

'To throw away the dearest thing he owe! (owned)

As 'twere a careless trifle' (*as*=as if).—*Macbeth*.

'You shall be so received,

As you shall deem yourself lodged on my heart' (*as*=that).

—*Love's Labour Lost*.

'That gentleness *as* I was wont to have' (*as*=which).

—*Julius Caesar*.

'And that which should accompany old age,

As honour, love, obedience, troops of friends' (*as*=namely).

—*Macbeth*.

Or.

Or (short for 'other') sometimes expresses a contrast, and sometimes introduces two alternative or synonymous names for the same thing, as—

(1) Either you must go away *or* I shall.

(2) 'Punch,' *or* 'The London Charivari.'

These different uses of *or* were expressed in Latin by the use of two different Conjunctions, viz. *aut* and *sive*.

Whether.

Whether has two uses as a Conjunction. It introduces two alternative indirect interrogations, or one of two alternative hypotheses, as—

(a) I will tell you *whether* it is true or not.

(b) I will do it *whether* you like it or not.

Being.

Being was formerly used as a Conjunction.

'*Being* the Creed comprehendeth the principles of our religion.'—*Barrow's Exposition*.

ANSWERED QUESTIONS.

Q. Quote Dr. Abbott's explanation of *than*. According to his view, how is the etymological meaning of *than* apparent in such sentences as, 'He

is wiser than I;' and 'Blood is thicker than water'?

A. Dr. Abbott says *than* is an inflection of the Demonstrative Adjective, and meant originally 'in

that (way).' The literal meaning of 'He is wiser than I' is something like 'He is wiser in the way in which I am wise.' The other sentence may be explained as meaning, 'In the way in which water is thick, blood is thicker.' According to this explanation, the word *than*, Dr. Abbott says, is not a form of *then* (as most grammarians assert), though it is admitted that both were originally inflections of the same word. The student must try to remember both these theories.

2. Q. Enumerate and distinguish the various meanings and uses of the word *but*.

A. But (*be-utan* = 'by out') may be used as an Adverb, a Preposition, a Conjunction, and even as a Pronoun. It is an Adverb in—

'Where one *but* goes abroad.'

—Shakespeare.

'Tis *but* a little faded flower.

Preposition—'No one knows of this *but* me' (=except me). Conjunction—

'My hair is grey, *but* not with years' (=though not, etc.). Pronoun and Negative Particle—

'There is no vice so simple *but* assumes some mark of virtue in its outward parts.' Here *but* assumes—which does not assume (Lat. *quin*, with Subj.).

3. Q. Re-write each of these sentences, changing the Relative Pronoun into a Conjunction and Pronoun:—(a) 'Olla was a king of Mercia, who reigned 39 years;' (b) 'Thou art no true soldier who servest not thy lord faithfully;' (c) 'Tremble at my presence, which have placed the sand for the boundary of the sea;' (d) 'But call not thou this traitor of my home, who hath but dwelt beneath one roof with me;' (e) 'And every-

body praised the day that great light did shine.'

A. (a) *And he reigned, thou servest not*; (b) *So placed*; (d) *When he dwelt*; (e) *Because he is*.

4. Q. Comment upon the use of *but* in 'If an ox goe with a woman so that it may be a hindrance to her.'

A. The plural is often used for the singular, for convenience, after *if*, to avoid a cumbersome construction, 'so that he or she die.' But *but* insisted upon the use of the singular, the only correct modification of the dictum was ridiculed in *Addresses* by the parody, 'for granted that every man, woman, and child, address myself has stood and respectively in Little Street, and cast their eyes on the outside of the door.'

5. Q. Words originally of speech are sometimes used as Conjunctions. Name some of these.

A. This may be illustrated by numerous words, e.g. *and*, a Noun meaning 'time', originally a Pronoun; *or*, same; *except*, originally a Preposition; *but*, once a Pronoun; and many others.

6. Q. Conjunctions, says Dr. Abbott, always connect propositions. What propositions are connected, according to him, in the sentence—'The sun and moon shone sharper than that, but the latter was better than he.'—

A. These sentences are to be elliptical, and by the ellipsis, i.e. striking out what is understood in each

most propositions are apparent.

Q. — 'The sun shines and the moon
shines;' 'This is sharper than that
sawp;' 'I like you better than he
likes you;' 'I like you better than
he likes him.'

Q. Distinguish between the use
of *and* and *reference*.

A. Down to the middle of the
seventeenth century, or later, the two
words (and others) were indifferently
employed. About that period good
grammar was established a distinction
between them, using *with* as an
adverb or logical word, while
and and *reference*, whether as Pre-
positions or Adverbs, remained mere
copulative words confined to the
relation of time after.

Q. What part of speech is *save*
in the following?—

'There was no stranger in the
house save we two.'

—1 Kings iii. 18.

What difference would it make
if the reading had been 'save
in two'?

A. In this quotation *save* is a
Conjunction. If the reading were
'save in two' it would be a Preposi-
tion. As a Conjunction it requires
the same case after it as before it.

Q. What does Horne Tooke
suggest as to the etymology of
but?

A. He thinks that *but* in the
sense of 'besides' is from *bot* (the
first of *heavy* and *headless*). In the
sense of 'except' it is from *be-utan*.
The first *but* is short, the second
long. He asserts that the Anglo-
Saxons had two words—*bot*, the Con-
junction, taking an indicative in the
first clause; and a Subjunctive in
the second. I 'unless,' and *but*, the
Conjunction.

Q. Explain the statement, 'Or
sometimes a sub-alternative,

and marks a merely verbal
distinction.'

A. This is the case when the
same thing is described under other
words, as, 'The triangle or figure
formed by three right lines has its
three angles equal to two right
angles.' This is the *size* of the
Lunar, as in '*Mars size* *Mazors*.'
Alas is sometimes used in this sense
in judicial proceedings.

11. Q. A schoolboy wrote home:—

'I have no more to say, and
believe me, yours affectionately,'
etc. What rule of grammar
did he violate in writing this?
How ought this passage to be
corrected?

A. Conjunctions, it is stated, are
used to connect the same cases of
Nouns and Pronouns, and the same
tenses (and it may be added,
moods also) of Verbs. But here
the writer uses *and* to connect an
Indicative Mood, 'I have,' with an
Imperative, 'Believe me.' The
passage should be corrected either
by leaving out the Conjunction and
writing '*Believe me*,' or by putting
in some such words as '*I hope you
will*,' or '*I desire you will*,' before
'believe me.'

12. Q. How do you parse the first
two words in 'Before that
certain came from James, he
did eat with the Gentiles'?—
(Gal. ii. 12.)

A. We may either take *before* as
a Preposition, regarding *that* as a
Demonstrative Pronoun, of which
the following words afford an ex-
planation, or we may call *before*
that a Compound Conjunction.

13. Q. Write four sentences, in the
first of which *but* appears as a
Preposition; in the second as
an Adverb; in the third as a
Conjunction; and in the fourth

and last as the equivalent of a Pronoun with a Negative Participle.

A. (1) No one was present *but* me (Prep. = except). (2) 'Tis *but* a little faded flower (Adv. = only).

(3) My hair is grey, *but* not 40 years (Conj. = though). (4) There is no vice so simple *but* admits some mark of virtue in its outer parts. Here *but* is used as the equivalent of *which* + *not*.

VIII.

SYNTAX OF INTERJECTIONS.

Strictly speaking, there can be no Syntax of Interjections.

Woe is me! Ah, me! O dear me!

It is usual to explain the *me* in these expressions as **Dative Case**. It corresponds to the Latin Dative of disadvantage, as, *Hæc mihi*. *Is* = its fellow Verb *worth*.

O dear me! is by some thought to be a corruption of the Spanish *ay di me*.

Elliptical constructions often occur after Interjections, e.g.—

O well is thee! = O well is it for thee!

O for the touch of a vanished hand! = O how I long for, &c.

O that mine eyes were a fountain = I wish, etc. Cf. Latin *utinam*.

Ah me! = Ah! pity me!

Occasionally an Interjection is followed by the Nominative Case.—

'Ah! wretches we, poets of earth!'—*Cowley*.

Other Parts of Speech used as Interjections.

Any of the leading parts of speech uttered by itself

ness a sudden feeling may be called an Interjection,

- (1) Noun.—*Fool!* do you think to blind me?
- (2) Adjective.—*Strange!* I never saw this before.
- (3) Pronoun.—*What!* all my pretty ones?
- (4) Verb.—*Hark!* hark, the lark at Heaven's gate sings.

These, however, are all capable of being classed as some other part of speech, which is not the case with the real Interjection. Thus—

- (1) *Fool!* is a Vocative or 'Nominative of Address.'
- (2) *Strange* is an Adjective that qualifies a Noun, *thing*, understood.
- (3) *What* is perhaps equivalent to *What do you say?*
- (4) *Hark* is really an Imperative.

The Interjection most resembles a Verb, for although it does not express *judgment*, it denotes *emotion*. It has been called a *condensed sentence*.

Interjections as Verbs.

Some Interjections are used as Verbs, e.g. *Hurrah*, *Holloa*, *Tuck-puck*.

Repetition of Interjections.

To denote intense emotion, Interjections are repeated, as, *alas! alas!* *Tut-tut-tut!* or *Tututut!*

In Latin we find the Interjectional forms *Atat!* *Atatat!* and even *Attatatatae!*

The Interjection is a link between the Indefinite and Definite, between the Inexpressible and the Expressed, the Mystic and the Clear, e.g.—

'I rose up, in the silent night,
I made my dagger sharp and bright,
The wind is raving in turret and tree
As half-asleep his breath he drew;
Three times I stabbed him through and through:
O the East was fair to see.'—*Tennyson*.

ANSWERED QUESTIONS.

1. Q. How does the Interjection differ from other parts of speech?

A. It differs from them in not entering into the construction of sentences. In point of fact, it hardly comes within the sphere of articulate language, for even animals have peculiar sounds to express any sudden feeling.

2. Q. In a certain manual of English grammar the 'Nominative of Address' is defined as a Noun used after the Interjection 'O.' Is this a correct definition?

A. Not exactly, for we may have the Nominative of Address without any Interjection whatever, as, '*Enchantress*, fare thee well;' '*Spirit*, take thy wings and flee.' It is better defined thus: 'When a Noun stands for a person or thing spoken to, it is called the Nominative of

Address, and in some language Vocative.'

3. How do you explain the Interjections, 'Dear me!' 'Jingo!' 'Gad!' 'Egad!' 'Ha, ha!'

A. *Dear me!* is possibly *Dio mio*, 'My God,' but probably these words are part of an elliptical sentence, in which is the Indirect Object. The conditions of such a sentence would be fulfilled by either (1) 'It is dear to me,' *i.e.* 'It costs me dear,' or (2) 'It is a misfortune for dear me,' *i.e.* 'For that self in whom interests are centred.' *Jingo!* invocation of St. Ginguolph. *Gad!* and *Egad!* the name of Deity is used profanely. *Ha* is said to imitate the sound of a horse's neigh,—see Job xxxix. —See 'O dear me!' p. 384.

PART III.

CLASSIFICATION AND ANALYSIS OF SENTENCES.

Sentence, Subject, Predicate.

Sentence is a group or combination of words capable of expressing a judgment.

This is sometimes expressed by saying that a sentence 'make complete sense,' or that, in a sentence, 'something must be said about something.']

Of the essential parts of a Sentence.

The essential parts of every sentence are two in number—

1. The Subject. | 2. The Predicate.

By the Subject is meant the person or thing about which something is said.

By the Predicate is meant what is said about the person or thing which we have named the Subject.

The Subject is, in its simplest form, a Substantive in the Nominative Case, but

Any word, or combination of words (a phrase or clause), which can express the force and sense of a Substantive, may be used as the subject of a sentence, as—

<i>Pronoun,</i>	<i>He fights.</i>
<i>Adjective,</i>	<i>The just shall live.</i>
<i>Participle,</i>	<i>The beaten run.</i>
<i>Verb Infinitive,</i>	<i>To lie is disgraceful.</i>
<i>A phrase or quotation</i>	<i>England expects every man to do his duty was Nelson's signal.</i>
<i>A Substantive clause</i>	<i>That he is sometimes impatient is not to be denied.</i>

The Predicate is, in its simplest form, a Finite Verb, as—

<i>Subject.</i>	<i>Predicate.</i>
Fire	burns.
Rain	falls.
Flowers	blossom.

4. The Predicate may consist of a tense-form of an Auxiliary Verb (*be, shall, etc.*), a word of incomplete predication, called in logic the Copula or link, and a word completing the sentence, called the Complement, or Predicative-complement.

Snow	<i>is</i>	<i>falling.</i>
Men	<i>are</i>	<i>mortal.</i>
He	<i>was</i>	<i>killed.</i>
It	<i>shall be</i>	<i>done.</i>
They	<i>may be</i>	<i>found.</i>
It	<i>might have been</i>	<i>done.</i>

Some other Verbs cannot express predication complete and require a complement, as—

He became king. He was made general.

5. The Subject and the Predicate together can sometimes be expressed by one word—a Finite Verb, which, by its termination or by the manner of its use, implies the Subject, as

Hearst? Go. Remember.

But unless the Verb is in the Second Person singular of the Indicative Mood, or in the Imperative Mood, the Subject is always expressed by a separate word.

Logical and Grammatical Analysis.

Logical Analysis is the breaking up of a sentence into two logical parts, which are, as in Grammatical Analysis, the Subject and the Predicate, but the former comprises, besides the name of the thing spoken of, whatever adjuncts belong to it, the latter comprising also all that is said about the Subject that is to say, the Predicative Verb with all that is attached to it.

Grammatical Analysis is the breaking up of a sentence into its grammatical parts, which *may be* six in number, (1) the Subject, (2) Attributive Adjuncts of the Subject, (3) the Predicate, (4) Adverbial Adjuncts (sometimes called Extensions) of the Predicate, (5) the Object, (6) Attributive Adjuncts of the Object. It is only very rarely, however, that a sentence contains every possible element.

Note.—What is known in logic as the Copula is regarded in grammar as part of the Predicate.

Simple, Complex, and Compound Sentences.

When a sentence contains only one Subject and one Verb, it is said to be a *simple* sentence.
A simple sentence is—

- (1) A statement or assertion, as, 'Fire burns.'
- (2) Or, a question, as, 'Dare he?' 'Does fire burn?'
- (3) Or, a command or wish, as, 'Fire, burn;' 'Cauldron, bubble.'

These distinctions are expressed by the terms Affirmative, Interrogative, and Imperative or Optative sentences.

When a sentence contains not only a principal Subject and Verb, but also other dependent or subordinate clauses which have Subjects and Predicates of their own, the sentence is said to be *complex*.

Note.—The Subject of a complex sentence may be an entire clause.

When a sentence consists of two or more complete and dependent sentences connected by Co-ordinative Conjunctions, it is said to be *compound*.

These distinctions will be alluded to at greater length hereafter.

Phrases and Clauses.

Besides sentences, Syntax has to do with Phrases and Clauses.

Both the Phrase and the Clause are a collection of words that do duty for some part of speech.

The term Phrase belongs properly to a combination of words which does not contain a Finite Verb expressed or understood, as, 'for want of money,' 'for my own part,' 'on the contrary.'

A Clause contains a Finite Verb, and is, in fact, a sentence which is subordinate to another, as, 'He said *that you would* do.'

Phrases and Clauses are classified according to the part of speech for which they do duty into Substantival, Adjectival, and Adverbial Phrases or Clauses. We shall have occasion to speak of these clauses in connection with Complex sentences.

Relation of Words to one another.

The modes in which the various words and groups of words in a sentence are related to each other, may be classed as follows :—

1. **The Predicative Relation.**
2. **The Attributive Relation.**
3. **The Adverbial Relation.**
4. **The Objective Relation** (which is really Adverbial).

The Predicative Relation.

The Predicative Relation is that in which the Predicate of a sentence stands to its Subject.

The Predicative relation to the Subject may be sustained by a Verb or by a Verb of incomplete predication and its complement. In the sentence, 'The man fell down,' the Verb *fell* is in the Predicative relation to the Subject *man*. In the sentence, 'The weather is charming,' not only the Verb *is*, but the Adjective *charming*, which belongs to the Predicate, is said to be in the Predicative relation to the Subject *weather*.

The Attributive Relation.

When we speak of anything, and connect with it the name of some attribute that it possesses, or some circumstance respecting it, *assuming* the connection, but not *asserting* it, the word or phrase by means of which the attribute is indicated is said to stand in the *Attributive* relation to the word which denotes the thing spoken of.

Thus, if we say 'Beautiful places are sometimes unhealthy,' the Adjective *beautiful* stands in the Attributive relation to the word *places*. The attribute which it denotes is *assumed* to belong to *places*, but it is not *asserted* of them. If we say, 'The places are beautiful,' then *beautiful* is in the Predicative relation to *places*; the attribute is *asserted* of them. If we say, 'Naples is unhealthy,' *unhealthy* is in the Predicative relation to *Naples*. If we say, 'Naples is an unhealthy city,' then *unhealthy* stands in the Attributive relation to the word *city*, and *unhealthy city* stands in the Predicative relation to *Naples*.

Words stand in the Attributive relation to Substantives only.

Words or combinations of words which stand in the Attributive relation to a Substantive, are called *Attributive Adjuncts*.

Attributive Adjuncts are of the following kinds:—

1. An Adjective or Participle (which may also have Adjuncts of its own), as—
A large book. *Growing crops.*
 The candidate, *discouraged by failure*, retired from the contest.
2. A Noun in apposition to the Substantive, as—
M. Pasteur, the scientist, made the discovery.
3. A Substantive clause in apposition to the Substantive, as—
 The report, *that he had succeeded*, astounded all Europe.
4. A Substantive in the Possessive Case, or a Substantive preceded by *of*, used as the equivalent of the Genitive Case, as—
Pasteur's institute. *The leader of the party.*
The love of money.
5. A Substantive preceded by a Preposition, as—
A horse for riding. *The books in the library.*
Our journey to Paris.
Their ignorance of the language.
6. An Adjective clause (*see* Definition further on), as—
 The book *which I have been studying.*
 The plants *that I have reared.*

The Adverbial Relation.

The function of an Adverb is to denote the conditions or circumstances which modify or define an action or an attribute. Any word, phrase, or clause which is attached to a verb or Adjective to show the conditions or limitations of place, time, manner, degree, cause, effect, etc., which modify or limit an action or attribute, stands in the *Adverbial relation* to the Verb or Adjective, and may be called an *Adverbial Adjunct* to it.

It is obvious that this definition really includes what is commonly called the Object of a Verb, which may quite correctly be described as Adverbial, *since it is attached to a Verb, and narrows its signification.* This is exactly what

takes place in each sentence of the following pairs, first of which the modifying word is spoken of as the Object of the Verb, and in the second as having an Adverbial Case to it:—

They drank <i>wine</i> .	They drank <i>greedily</i> .
He paints <i>pictures</i> .	He paints <i>abominably</i> .
Strike the <i>tyrant</i> .	Strike <i>bravely</i> .

It may therefore be more convenient to follow this generally accepted arrangement, though it may be observed in that this sharp distinction between the Object and the limiting Adjuncts of a Verb does not exist in reality. In real language would have marked it by giving the Object a distinct Case of its own.

Adverbial Adjuncts may be of the following kinds:—

1. An Adverb, as—
He studies *successfully*. I went out *yesterday*.
I am *very* desirous of this.
2. An Adverbial Phrase (*see* Definition), as—
He failed *for want of money*.
He arrived *in a state of bewilderment*.
3. An Adverbial Clause (*see* Definition), as—
He found the book *where he left it*.
He will go *where duty calls him*.
4. A Substantive preceded by a Preposition, as—
He hopes *for success*. He is fond *of reading*.
I have read the book *with great care*.
5. A Substantive in the Objective Case, before which is placed such Preposition as *to* or *for* might have been used, and which in Latin, Greek, or German would be in the Dative Case, called, in English Analysis, the Indirect Object, as—
He gave *me* (*i.e.* to me) the book.
He told *me* (*i.e.* to me) a story.
Do *me* (*i.e.* for me) the favour of keeping quiet.
6. An Adverbial Objective (*see* Nouns), as—
I went *home*. Bind him *hand and foot*.
This book cost a *shilling*.

7. The Objective Case after a Passive Verb, best explained as the 'Retained Objective,' as—

He was paid *his bill*.

I was promised *a good situation*.

8. A Noun qualified by some Attributive Adjunct, and so forming a phrase denoting *time, measure, space, direction*, or other attendant circumstances, as—

I walked *twelve miles*.

The discourse lasted *ten minutes*.

We stayed *all the summer*.

9. A Substantive in the Absolute construction, as—

Day dawning, we got up and continued our march.

10. A 'Cognate' Accusative or Object, as—

He rides *a race*.

He died *a fearful death*.

11. The Gerundial Infinitive, as—

We eat *to live*.

A house *to let*.

He went out *to throw away* the evidences of his guilt.

The greater part of Adverbial Adjuncts are included under *six* heads of—(1) Time; (2) Place; (3) Manner or circumstance; (4) Condition, as, '*If this be so*, we shall not interfere;' '*Nothing granted*, the rest is easy; (5) Cause; (6) Consequence. The last may include sentences commencing with *that*, as, 'He was so fatigued, *that he was unable to proceed further*.'

The Objective Relation (which also is really Adverbial).

When a Verb, Participle, or Gerund in the Active Voice denotes an action which is directed towards some object, the word denoting that object stands in the Objective relation to the Verb, Participle, or Gerund.

Thus, in 'The husk contains the seed,' *seed* is in the Objective relation to the Verb *contains*. In 'Knowing the danger, I felt afraid,' *danger* is in the Objective relation to *knowing*. In 'Hating one's neighbour is forbidden by the Gospel,' *neighbour* is in the Objective relation to the Gerund *hating*. The Object of a Verb is the word, phrase, or clause which stands for the object of the action described by the Verb.

An Infinitive Mood frequently stands in the Objective relation to another Verb, as—

I can *write*. We like *to be* busy.

In declinable words the Objective relation is indicated by the use of the Objective Case. *The Objective relation is indicated by Prepositions.* A Substantive preceded by a preposition always constitutes either an Attributive Adjunct or else an Adverbial Adjunct.

The Objective relation is expressed by the rule, "Transitive Verbs, with their Imperfect Participles and Gerunds govern Nouns and Pronouns in the Objective or Dative Case."

In Complex sentences an entire clause may be in the Objective relation to a Verb, Participle, or Gerund.

Subject.

The Subject of a sentence may be—

1. A Noun, as—
Knowledge is power.
2. A Pronoun, as—
He deserves to be admired. How are *you*!
3. A Verb in the Infinitive, as—
To forgive is divine.
4. A Verbal Noun or Gerund, as—
Hunting is a relic of barbarism.
Hunting tame stags is cruel.
5. Any word or phrase, used as the name of itself, as—
Interjections express emotion.
6. A quotation, as—
Love one another is a Christian precept.
7. A Substantive Clause, *i.e.* a clause which, in its relation to the rest of the sentence, has the force of a Substantive, as—
How he does it is beyond my comprehension.

Three kinds of Subject.

The Subject of a sentence may be Simple, Compound or Complex.

The Subject of a sentence is *simple* when it consists of a single Substantive, or a simple Infinitive Mood, as, '*Thunder loves lightning*;' '*I love mountains*;' '*To err is human*;' '*Talking is good exercise*.'

The subject of a sentence is *compound* when it consists of one or more Substantives coupled together by the Conjunction *and*, as, '*Damon and Pythias* were attached friends;' '*The lawyer and I* made a tour together;' '*You and I* will travel together next year.'

The Subject of a sentence is *complex* when it consists of an Infinitive or Gerundive phrase, of a Substantive clause, or of a Proposition, as, '*To play the violin perfectly*, requires a lifetime;' '*Why I did it* is more than I can now say;' '*England expects every man to do his duty* was Nelson's watchword.' A Complex Subject is very often anticipated by means of the Neuter Pronoun *it*, as, '*It is a joyful and pleasant thing to be thankful*.' In such a case the Complex Subject is in apposition to the word *it*.

The Subject of a sentence may have any Attributive Adjunct attached to it, or any combination of Attributive Adjuncts, as, '*Her book is interesting*;' '*Dead men tell no tales*;' '*Wilberforce, the liberator of the slaves*, lived here;' '*England's rampart is her Navy*;' '*The authors of the play* were applauded. In such cases the Subject is usually said to be *enlarged*. It must be borne in mind, however, that, strictly speaking, the grammatical Subject is not enlarged, but restricted by the use of Adjuncts.

NOTE.—The Subject of a Verb in the Imperative Mood is usually omitted.

Enlargement of the Subject.

As the **Subject** of a sentence is always a **Noun** or its equivalent, so its **Enlargement** is always an **Adjective** or its equivalent.

1. One or more Adjectives, as—

Lengthy books are wearisome.

This pretty little ivy-covered house is mine.

2. Words in apposition, as—
William, *the Conqueror*, invaded England.
Jumbo, *the great elephant*, is dead.
3. Participles or Participial Phrases, as—
Having lost our way, we returned.
Striving and struggling, he laid the foundations of future success.
4. A Substantive governed by a Preposition, as—
The fear *of the Lord* is the beginning of wisdom.
The man *with me* has lost his child.
5. A Noun in the Possessive Case or a Possessive Pronoun, as—
Belgium's capital is Brussels.
Their fault is a rooted idleness.
6. The Gerundial Infinitive, as—
Clothes *to wear*. A walking stick.
Rivers *to ford*. Sugar *to sweeten our tea*.
7. An Adjective Clause, as—
The book *which I need* is lost.

These various modes of enlargement are frequently combined in the same expression.

Predicate.

The Predicate of a sentence is either Simple or Complex.

The Predicate of a sentence is Simple when the notion to be conveyed is expressed by a single Finite Verb, as, 'Fire *burns*;' 'John *sings*;' 'Winter *approaches*.'

The Predicate of a sentence is Complex when it consists of a Verb of Incomplete Predication accompanied by its complements.

Completion of the Predicate.

Many Verbs do not make complete sense by themselves, but require some other word to be used with them to make the sense complete. Of this kind are the Intransitive Verbs, *be, become, grow, seem, can, do, shall, will*, etc., and such Transitive Verbs as *make, call, deem, think*. Verbs of this kind are called *Verbs of Incomplete Predication*, and the words used with them to make the predication complete may be called the *Complement of the Predicate*.

The Subjective Complement, Objective Complement, and Infinitive Complement.

When a Verb of Incomplete Predication is Passive or Intransitive, the Complement of the Predicate (if it be an Adjective or a Substantive) stands in the Predicative relation to the Subject of the sentence, as, 'He was called *Cunctator*,' 'I feel *ill*,' 'The wine tastes *sweet*.' This kind of complement may be called the Subjective Complement, as it is closely connected with the Subject of the sentence.

When the Complement of the Predicate stands in the Attributive relation to the Object of the Verb, as 'He painted the shutters *green*,' 'I made him my *heir*,' 'We call that strip of sea *the Solent*,' this kind of complement may be termed the Objective Complement, inasmuch as it is closely connected with the Object of the Verb.

The third kind of complement is that which follows such Verbs as *can*, *will*, *must*, etc.—as, 'I can *read*,' 'We must *wait*,' 'He will *succeed*.' This may be termed the Infinitive Complement, or Complementary Infinitive. The Object of the sentence is often attached to the dependent Infinitive.

The 'Object of the Sentence' and the 'Extension' of the Predicate.

1. If the Predicate of a sentence be a Transitive Verb, it may be followed by a Noun, or its equivalent, in the Objective Case (the Direct Object), which is commonly called the **Object of the Sentence.*** Strictly speaking, the function of this Noun is Adverbial.

EXAMPLES OF THE DIRECT OBJECT.

'She walks the *waters* like a thing of life.'

'Survey our *empire* and behold our *home*.'

'Woodman, spare that *tree*.'

2. A Predicative Verb, besides the Object, may have any kind of Adverbial Adjuncts attached to it. In such cases it is often said to be *Extended* or *Enlarged*. This phraseology also is

* This is sometimes called the Completion of the Predicate. The terminology of different Grammars varies considerably.

liable to criticism, inasmuch as the meaning of the Predicate is limited or restricted rather than enlarged by the addition of these adjuncts.

Certain grammarians, therefore, instead of employing this expression (now common), prefer to speak of Adverbial Adjuncts of the Predicate, since it is only by an expression in the nature of an Adverb that the Predicate can be qualified or 'extended.' These Adverbial Adjuncts have been already enumerated in our explanation of the '*Adverbial Relation*,' but may again be mentioned here:—

ADVERBIAL ADJUNCTS (OR EXTENSIONS) OF THE PREDICATE.

The Predicate may take any of the following:—

1. *An Adverb*, . . . The river flows *swiftly*.
2. *Adverbial Phrase*, . . . We see him *every day*.
3. *Adverbial Clause*, . . . He stayed *till I came back*.
4. *Preposition and Noun*, . . . He went away *in despair*.
5. *Indirect Object (Dative)*, . . . Saddle *me* the ass.
6. *Adverbial Object*, . . . Destroy it, *root and branch*.
7. *Objective with Passive Verb*, He was promised *a situation*.
8. *Phrase denoting Measure, etc.* The fish measured *six feet*.
9. *Noun Absolute*, . . . *Spring returning*, the meadows are green.
10. *Cognate Object*, . . . I dreamed *a dream*.
11. *Infinitive Phrase*, . . . He does it *to gain notoriety*.

One kind of Adverbial Adjunct may often be replaced by another, as—

He acted nobly = He acted *in a noble manner*.

This being granted, the proof is easy = *If this be granted*, the proof is easy.

Object.

The Direct Object after a Transitive Verb, although its function in the sentence is Adverbial, is distinguished, we have said, from all other Adverbial Adjuncts, and is called the Object of the Sentence, or, more briefly, 'The Object.'

The Object of a sentence may be—

1. A Noun, as—

The wise love *knowledge*.

2. A Pronoun, as—
All admire *him*.
3. A Verb in the Infinitive, as—
I love *to pause and ponder* on the scene.
4. A Verbal Noun or Gerund, as—
I like *skating*. He fears *leaving* his country.
5. Any word or phrase, used as the name of itself, as—
Define *Apposition*.
6. A quotation, as—
He said, '*Soldiers strike the face.*'
The Psalmist writes, '*I will not fear though the earth be moved.*'
7. A Substantive Clause, as—
We hear *that the list will be published to-morrow*

The Object, like the Subject, may be either Simple, Compound, or Complex. These distinctions are the same as in the case of the Subject.

There is also a peculiar kind of Complex Object, in which a Substantive Clause is replaced by a Substantive followed by a Verb in the Infinitive Mood. Thus, for 'I wish *that this news may be true*,' we may have 'I wish *this news to be true*;' for 'I believe *that the prisoner is guilty*,' we may have 'I believe *the prisoner to be guilty*.' In such sentences as 'I saw him *fall*,' 'I heard the cock *crow*,' the construction is of the same kind. It is analogous to that of the Accusative with the Infinitive in Latin.

The Object of a Verb, and the Complement of a Predicate, may have any combination of Attributive Adjuncts attached to them. If the Object be an Infinitive Mood or a Gerund, it may have an Object or an Adverbial Adjunct attached to itself, as, 'I like studying *problems*;' 'He objects to work *in the heat of the day*.'

Complex Sentences.

A Complex Sentence is one which, besides a **principal** Subject and Predicate, contains one or more **subordinate** clauses which have *Subjects and Predicates* of their own.

Subordinate Clauses are of three kinds, viz.—

Substantive Clauses.

Adjective Clauses.

Adverbial Clauses.

A Substantive Clause is a subordinate sentence, which as it performs the office of a Noun, may be regarded as a Compound Noun, *e.g.*—

Where he was born cannot now be ascertained = The place of his birth cannot, etc.

When I shall set out is uncertain = The time of my departure is uncertain.

I know that *he is a rogue* = I know him to be a rogue.

Thus a Noun Sentence or Substantive Clause can generally be exchanged for a Noun qualified by certain attributes.

An Adjective Clause is simply a complex Adjective, regards its form. Its function, looking at the whole sentence, is merely that of the ordinary Adjective, *e.g.*—

This is the house *that Jack built*.

That, *that is*, is (*Shakespeare*).

I slew the villain *whom you admire*.

They burnt the town *wherein I dwell*.

An Adverbial Clause.—When a sentence is attached to another sentence to perform the office of an Adverb, it is called an Adverbial Clause.

My father died *when I was born*.

I am as cold *as ice* [*is*].

Joseph is sorry *because I am angry*.

He behaved as well *as he could*.

It is often forgotten that Adverbial Clauses modify Adjectives and Adverbs as well as Verbs.

Another Definition.—We may, if we choose, vary the definition of a Complex Sentence, and say: 'A Complex Sentence is produced whenever the place of a Substantive, Adjective, or an Adverb, is supplied by a Substantive Clause, an Adjective Clause, or an Adverbial Clause.'

Compound Sentences.

When two or more sentences of equal grammatical importance are linked together, each member is called a **Co-ordinate Sentence**, and the whole thus formed is called a **Compound Sentence**, as, 'He is rich, but I am not;' 'One is a lawyer, and the other a man of letters;' 'They toil not, neither do they spin;' 'Either you have forgotten, or the thing never happened.' Co-ordinate clauses are grammatically independent of each other, whereas every subordinate clause is a component part of some other clause or sentence. They are either simply coupled together (as, 'You are lazy, and your brother is industrious'), or coupled and at the same time opposed to each other (as, 'He is not clever, but he studies hard').

The co-ordinate members of a Compound Sentence may themselves be Complex Sentences.

The Conjunction itself does not enter into the construction of the clause which it introduces.

Contracted Sentences.

When Co-ordinate Sentences contain either the same Subject, the same Predicate, the same Object, the same Complement, or the same Adverbial Adjunct to the Predicate, it often happens that the portion which they have in common is expressed only once. In this case the Sentence is said to be *contracted*.

Examples—

'Neither I, nor you have seen Italy,' i.e. 'Neither I [have seen Italy] nor you have seen Italy;' 'He loved not wisely, but, too well,' i.e. 'He loved not wisely, but [he loved] too well.' In these Contracted Sentences the **Predicate** is expressed only once.

'He works judiciously, and, succeeds admirably,' i.e. 'He works judiciously, and [he] succeeds admirably.' 'He studied successfully, and, got a degree,' i.e. 'He studied successfully, and [he] got a degree;' 'Intemperance weakens and, destroys

the constitution, i.e. 'Intemperance weakens and [intemperance] destroys the constitution.' In these Contracted Sentences the **Subject** is expressed only once.

'He is either drunk or mad,' i.e. 'Either he is drunk or [is] mad.' Here the **Subject** and the **Verb of Incomplete Predication** are expressed only once.

'Retribution followed slowly but surely,' i.e. 'Retribution followed slowly, but [retribution followed] surely.' Here the **Common Subject** and **Predicate** are expressed only once.

'She sings and plays well,' i.e. 'She sings [well] and [she] plays well.' Here the **Common Subject** and the **Common Adverbial Adjunct** are expressed only once.

Elliptical Sentences.

Elliptical and Contracted Sentences are thus distinguished:—In **Contracted Sentences**, a certain portion which is common to two sentences is expressed only once (that is, in one of them), and has to be repeated in the other. In **Elliptical Sentences**, the part that has to be supplied in one of them, although suggested by what is expressed in the other, is not necessarily identical.

Contracted Sentences or **Clauses**, again, are always **ordinate**; an **Elliptical Sentence** is usually a **subordinate** one, the portion to be supplied being suggested by the principal clause, e.g.—

Charles is younger than I [am young].

This measure does not hold as much as that [holds much].

RULES FOR THE ANALYSIS OF A SENTENCE

1. Write down the Predicate Verb. If the Verb is one of Incomplete Predication, set down first the Verb itself and afterwards the Complement of the Predicate (whether Subjective, Objective, or Infinitive), and indicate by a bracket that the Verb and its Complement make up the entire Predicate.

Write down the Subject of the sentence. (The Subject, as has been stated, may be Simple, Compound, or Complex.)

If the Predicate be a Transitive Verb, set down the Object of the Verb. Like the Predicate, the Object may be Simple, Compound, or Complex. (If the Predicate be a Verb of Incomplete Predication followed by an Infinitive Mood, the Object is considered to belong to the dependent Infinitive.)

Write down the words, phrases, or Adverbial clauses which are in the Adverbial relation to the Predicate, or to the Complement of the Predicate. (See the list of Adverbial Clauses.)

Write down the words, phrases, or Adjective clauses (if any) which form Attributive Adjuncts of the Subject. (See the list given under the head of 'Enlargement of the Subject'.)

Write down the words, phrases, or Adjective clauses which are in the Attributive relation to the Object of the Predicate (or to the Object of the Complement of the Predicate, if the latter be a Verb in the Infinitive Mood).

Other Observations and Cautions.

The Subject in Imperative Sentences is usually not expressed. If it be a Noun or a Pronoun, it should be treated as though it were in the Nominative Case, *e.g.*—
Go away = [*you*] go away.

The Subject of the sentence will generally be found by placing *who?* or *what?* before the Verb, as—

'The success, which I had already achieved, brought me continuous employment.'

Ques. What brought (me) continuous employment? } *Ans.* 'Success.' } Subjects.
Who had achieved? } *Ans.* 'I' }

- (c) Do not mistake the Noun or Pronoun of an Absolute clause for the Subject of the sentence, *e.g.*—

The clock having struck ten, we (Subj.) retired.

- (d) The Object of the sentence will generally be found placing *whom?* or *what?* after the Verb, as—

‘He taught me reading.’

Questions.

Taught **Whom?**

Taught **What?**

Answers.

Me.

Reading.

} Objects.

- (e) A Transitive Verb may have an Objective Case in a part of the sentence. It does not follow that it is the Object of the sentence.
- (f) The introductory particle *there* (in ‘there is,’ etc.) reckoned among the Adverbial Adjuncts.
- (g) Interrogative Sentences must be treated as though they were Declaratory or Assertive.
- (h) Interrogative Pronouns are sometimes Subjects and sometimes Objects, *e.g.*—
Who is on my side? (Subj.)
Whom did you see? (Obj.)
- (i) Interrogative Adverbs should be classed with the Adverbial Adjuncts.
- (j) In Imperative constructions, as ‘Let him live,’ *live* is the Infinitive Mood.
- (k) Conjunctions, Interjections, and Vocatives are not articulated parts of a sentence, and should be treated separately. Adverbial Conjunctions must be classed with ordinary Adverbs. Some prefer to place them with Conjunctions *also*.

EXAMPLES OF ANALYSIS.**(A) Simple Sentences.****I.**

'The curfew tolls the knell of parting day.'

—(Lond. *Matric.*, Jan. 1871.)

Analysis:—

Subject, 'curfew.'

Attributive Adjunct of Subject, 'the.'

Predicate (Simple), 'tolls.'

Object, 'knell.'

Attributive Adjuncts of Object—(1) 'the ;' (2) 'of parting day.'

II.

'Fabius the general was called Cunctator by reason of his slowness.'

Analysis:—

Subject, 'Fabius.'

Attributive Adjuncts of Subject—(1) 'the ;' (2) 'general.'

Predicate (Complex), made up of $\left\{ \begin{array}{l} \text{Verb of Incomplete Pre-} \\ \text{dication, 'was called.'} \\ \text{Subjective Complement,} \\ \text{'Cunctator.'} \end{array} \right.$

Adverbial Adjunct (or Extension) of Predicate, 'by reason of his slowness.'

III.

'The council, to our great surprise, elected this undistinguished man president.'

Analysis:—

Subject, 'council.'

Attributive Adjunct of Subject, 'the.'

Predicate (Complex), made up of $\left\{ \begin{array}{l} \text{Verb of Incomplete Pre-} \\ \text{dication, 'elected.'} \\ \text{Objective Complement,} \\ \text{'president.'} \end{array} \right.$

Adverbial Adjunct of Predicate, 'to our great surprise.'

Object, 'man.'

Attributive Adjuncts of Object—(1) 'this ;' (2) 'undistinguished.'

IV.

'The heat of the weather will ripen the crops with wonderful rapidity.'

Analysis:—

Subject, 'heat.'

Attributive Adjuncts of Subject—(1) 'the;' (2) 'of the weather.'

Predicate (Complex), made up of { *Verb of Incomplete Predication*, 'will.'
Infinitive Complement, 'ripen.'

Adverbial Adjunct of Predicate, 'with great rapidity.'

Object, 'crops.'

Attributive Adjunct of Object, 'the.'

Tabular Analysis.

V.

'The generous old man quickly staunched my wounds with strips from his own shirt.'

SUBJECT.		PREDICATE.		OBJECT.	
Simple.	Extensions of.	Simple.	Extensions of.	Simple.	Extensions of.
man	The generous old	staunched	quickly, with strips from his own shirt	wounds	my

Method of Procedure.

1. Pick out the Verb '*staunched*' and place it in the Simple Predicate.
2. Ask '**Who** staunched?' Place the answer '*man*' in the Simple Subject.
3. Ask '**Man** staunched **what**.' Place the answer '*wounds*' in the Object.
4. Place in the Extension of Predicate the Adjuncts of '*staunched*.'
5. Place in the Extension of Subject the Adjuncts of '*man*.'
6. Lastly, place in the Extension of Object the Adjuncts of '*wounds*.'

(R) Complex Sentences.**VI.**

'Methinks the lady doth protest too much.'

—*Shakespeare*.

N. B.—Methinks='it seems to me.'

Analysis:—

(1.)

Subject, '(that) the lady doth protest too much.'

Predicate (Simple), 'thinks' (*i.e.* seems).

Adverbial Adjunct of Predicate, 'me' (*i.e.* to me).

(2.)

Analysis of the Substantive clause:—

Subject, 'lady.'

Attributive Adjunct of Subject, 'the.'

Predicate, 'doth protest.'

Adverbial Adjunct of Predicate, 'too much.'

In the last example the Substantive clause is the Subject of the sentence. It is the Object in a sentence like, 'The Con-

stitution of the United States declares that all men are and equal,' or as in the easy example following:—

(1.)

'You show clearly that you are in the wrong.

Analysis:—

Subject, 'you.'

Predicate, 'show.'

Object, 'that you are in the wrong' (Noun clause).

Adverbial Adjunct of Predicate, 'clearly.'

(2.)

Analysis of the Noun clause 'You are in the wrong:—

Subject, 'you.'

Predicate (Complex), made up of $\left\{ \begin{array}{l} \text{Verb of Incomplete} \\ \text{dication, 'are.'} \\ \text{Subjective Complement,} \\ \text{'in the wrong.'} \end{array} \right.$

N.B.—The Conjunction itself does not enter into the construction of the clause which it introduces.

VII.

'The success which he had already gained brought on numerous offers of employment.'

(1.)

Analysis:—

Subject, 'success.'

Attributive Adjuncts of Subject—(1) 'the;' (2) 'which he had already gained' (Adjective clause).

Predicate (Simple), 'brought.'

Object, 'offers.'

Attributive Adjuncts of Object—(1) 'numerous;' (2) 'of employment.'

(2.)

Analysis of the Adjective clause:—

Subject, 'he.'

Predicate, 'had gained.'

Adverbial Adjunct of Predicate, 'already.'

Object, 'which.'

In the above example the Adjective clause belongs to the object. It belongs to the Object in a sentence like, 'By this unfortunate speculation he lost the fortune which he had acquired by a lifetime of industry.'

VIII.

'When in Salamanca's cave
Him listed his magic wand to wave,
The bells would ring in Notre Dame.'

(1.)

'The bells would ring in Notre Dame.'

Analysis:—

Subject, 'bells.'

Attributive Adjunct of Subject, 'the.'

Predicate (Complex), made up of $\left\{ \begin{array}{l} \text{Verb of Incomplete Pre-} \\ \text{dication, 'would,'} \\ \text{Infinitive Complement,} \\ \text{'ring.'} \end{array} \right.$

Adverbial Adjuncts of Predicate—(1) 'in Notre Dame;'

(2) 'when in Salamanca's cave . . . wand to wave.'

(2.)

Analysis of the second Adverbial Adjunct:—

Subject (Infinitive phrase), 'to wave his magic wand.'

Predicate, 'listed' (i.e. pleased).

Object, 'him.'

Adverbial Adjunct of Predicate, 'in Salamanca's cave.'

IX.

'Parting is such sweet sorrow,
That I shall say good-night till it be morrow.'

Analysis:—

—(Lond. Matric., Jan. 1871.)

Subject, 'parting.'

Predicate, $\left\{ \begin{array}{l} \text{Verb of Incomplete Predication, 'is,'} \\ \text{Subjective Complement of the Incomplete Verb,} \\ \text{'sorrow.'} \end{array} \right.$

Attributive Adjunct of the Complement of the Predicate, 'sweet,' modified by 'such that I shall say good-night till it be morrow' (Adverbial clause).

Analysis of the Adverbial clause 'That I shall say to-morrow :—

Subject, 'I.'

Predicate, 'shall say.'

Object, 'good night.'

Adverbial Adjunct of the Predicate, 'till it be morrow' (Adverbial clause).

(*That* is a Conjunction, and does not enter into construction of the sentence.)

Analysis of the Adverbial clause 'Till it be morrow :—

Subject, 'it.'

Attributive Adjunct of Subject, 'morrow' (in apposition)

Predicate, 'be' (meaning 'exist' or 'come into existence')

(*Till* does not enter into the construction of the sentence.)

X.

'I was confirmed in this opinion, that he who would not be frustrated of his hope to write well hereafter in laudable things ought himself to be a true poem.'—(*Lond. Matric., Jun. 1840*)

Analysis—Complex Sentence :—

Subject, 'I.'

Predicate, 'was confirmed.'

Adverbial Adjuncts of the Predicate, 'in this opinion' (modified by the Noun clause in apposition)
'he who . . . a true poem.'

Analysis of the subordinate Complex clause 'He who would not be frustrated of his hope to write well hereafter in laudable things ought himself to be a true poem :—

Subject, 'he.'

Attributive Adjuncts of Subject, { 1. 'himself.'
2. 'who would . . . be able to write well hereafter in laudable things.'

Predicate (Complex), { 1. *Verb of Incomplete Predicate*, 'ought.'
2. *Complement*, 'to be a true poem.'

Analysis of the subordinate Adjectival clause 'Who would laudable things:':—

Subject, 'who.'

Predicate (Complex)—

(1) Verb of Incomplete Predication, 'would.'

(2) Complement, $\left\{ \begin{array}{l} 1. \text{Primary, 'be.'} \\ 2. \text{Secondary, 'frustrated of his hope} \\ \text{to write well hereafter in laudable things.'} \end{array} \right.$

Adverbial Adjunct of the Verb of Incomplete Predication, 'not.'

(c) Compound Sentences.

Ordinary Compound Sentences present no special difficulty beyond their length. Each of the co-ordinate clauses has to be analysed separately, the Conjunctions by which they are connected being, of course, omitted. *Not* is inserted when the conjunctions are *either, or*.

Sometimes sentences are connected by a Relative Pronoun which has a *continuative* force, e.g. 'I asked the manager, *who* asked that such was the case;' 'He heard that his name was on the list, *which* was a great blow to him.' It is usual in these sentences to substitute '*and he*' for *who*, and '*and this*' for *which*.

XI.

'At last it chanced this proud Sarazin
To meete me wand'ring; who perforce me led
With him away, but never yet could win.'

This sentence must be split up into three co-ordinate sentences, as follows:—

- (1) 'At last it chanced this proud Sarazin to meete me wand'ring.'
- (2) 'Who (and he) perforce led me away with him.'
- (3) 'But (he) never yet could win me.'

Each of these must then be analysed in the usual manner. *And* and *but*, being Conjunctions, are omitted.

Tabular Analysis.

XII.

'When the enemy was defeated, the general, who had been mortally wounded, commanded that the pursuit should be vigorously prosecuted.'

Happily, his orders were energetically carried out.'

SENTENCE.	KIND OF SENTENCE.	SUBJECT.		PREDICATE.		OBJECT.		CON- NECT- IVES.
		Simple.	Enlarged.	Simple.	Enlarged.	Simple.	Enlarged.	
A. When the enemy was defeated, the general, who had been mortally wounded, commanded that the pursuit should be vigorously prosecuted.	Principal	general	1 The, 2 who had been mortally wounded	commanded	When the enemy was defeated (Time)	(that) the pursuit should be..... prosecuted	...	...
A. who had been mortally wounded	Adjective qual. general	who	...	had been wounded	mortally (Manner)	...	...	...
When the enemy was defeated	Adverb mod. commanded	enemy	the	was defeated	...	...	...	when
A. that the pursuit should be vigorously prosecuted	Noun sent. gov. by commanded	pursuit	the	should be prosecuted	vigorously (Manner)	...	...	that
Happily his orders were energetically carried out.	Principal	orders	his	were carried out	energetically (Manner) happily			

(1) Contracted Sentences.

Before a Contracted Sentence is analysed, the part or parts omitted must be expressed in full. (*See Definition and Examples.*)

XIII.

'I neither hate nor fear him.'

This is, in fact, equivalent to two assertions, viz. :—

- (1) I do not hate him.
- (2) I do not fear him.

Each of these is to be analysed in the ordinary manner.

XIV.

'Whether it rain or keep fair does not matter to me.'

In full :—

- (1) If it rain, it does not matter to me.
- (2) If it keep fair, it does not matter to me.

XV.

'He wrote the exercise rapidly, but well.'

In full :—

- (1) He wrote the exercise rapidly. (*But Conj.*)
- (2) He wrote the exercise well.

A little dexterity is all that is necessary in order to be able to fill up and analyse such sentences as the above with both speed and accuracy.

(2) Elliptical Sentences.

In Elliptical Sentences, as has been previously mentioned, there is something omitted which is essential to the complete construction of the sentence, but the part which has to be supplied in one clause, although suggested by what is expressed in the other, is not necessarily the same. In other words, in Elliptical Sentences that which is omitted is not common to two or more clauses.

Many Elliptical Sentences begin with *as* and *than*.

XVI.

'He is as old as I am.'

(1.)

Analysis :—

Subject, 'he.'*Predicate*, { *Verb of Incomplete Predication*, 'is.'
 { *Subjective Complement*, 'old.'*Co-ordinate Adverbial Adjuncts of the (Complement of the Predicate—(1) 'as ;' (2) 'as I am' (old).*

(2.)

Analysis of the second Adverbial Adjunct :—

Subject, 'I.'*Predicate*, { *Verb of Incomplete Predication*, 'am.'
 { *Subjective Complement*, 'old.'*Adverbial Adjunct of Complement of Predicate*, 'as.'

This book does not cost as much as that (costs much).

I do not write French as well as you (write French).

I am not such a fool as to believe that (supply 'I should be a fool' after 'as').

In all such sentences we must introduce after *as* a word of the same kind or meaning as the word that is qualified by the Simple or Demonstrative Adverb in the main clause.

For further specimens of Analysis, see Dickinson's *Dialects of English Grammar and Analysis Simplified*, price 2s. published by Hughes. An excellent and cheap work.

EXAMPLE OF LOGICAL ANALYSIS.

Sometimes the student is asked for a **Logical Analysis** of a sentence. This is, of course, much simpler and shorter. A single example is inserted :—

Q. Give a Logical Analysis of the following passage :—

'My way of life

Is fall'n into the sear, the yellow leaf ;

And that which should accompany old age,

As honour, love, obedience, troops of friends,

I must not look to have.'

—(Lond. Metric Exam., Jan. 1876)

A. This sentence is a Compound one:—

(1.)

'My way of life . . . yellow leaf.'

Logical Subject, 'my way of life.'

Logical Predicate, 'is fallen into the sear, the yellow leaf.'

(2.)

'That which . . . look to have.'

Logical Subject, 'I.'

Logical Predicate, 'must not look to have that which should accompany old age, as honour, love, obedience, troops of friends.'

PARSING.

Parsing, although a juvenile exercise, is, especially in English, the surest test of sound grammatical knowledge. In Latin, '*amabat*' may be quite correctly but mechanically parsed by a pupil ignorant of the meaning and function of every word in its sentence.

Not so is it with the **English**, '*loved*.'

'*Amabat*' is grammatically ticketed as a Verb by its inflection, and plainly declares its Voice, Mood, Tense, and Number; but '*loved*' may be Indicative, Subjunctive, or the Participle.

In Latin, Parsing is chiefly an exercise in *Accidence*; in English, its most valuable features appertain to *Syntax*.

The former language thus exercises the memory, the latter the logical powers.

Parsing, then, in English, it being a composite language, should deal both with Syntax and Accidence. The history of a word's form is not generally here entered upon.

Before Parsing any sentence it should be analysed, at the mental.

DIFFICULTIES OF PARSING.

1. The **FORM** of a word is apt to be misleading. In order to parse a word properly, it is necessary to examine carefully the **RELATION** which it bears to the rest of the words in the same sentence.

2. Many words are capable of being used in a variety of senses.

Example.—*Dare* sometimes means 'to provoke.' It sometimes means 'to have the courage for doing something.' In the first signification *dare* is a Transitive Verb; in the second, it is also a Verb but Intransitive.

3. A word may be one part of speech in one sentence, and another part of speech in another.

Example.—*Under* is an Adjective in 'He is an *under* officer.' It is an Adverb in 'His head went *under*.' It is a Preposition in '*Under* the greenwood tree.'

4. Many words that are one part of speech by *origin*, may be used freely as other parts of speech.

Example.—*Iron* is by origin a Noun. It is used as a Noun in the expression 'An *iron* bar,' and as an Adjective in the expression 'An *iron* bar,' and as a Verb in '*Iron* those shirts and collars.'

5. In all cases where a word shows by its form that it is one part of speech, while it is a different part of speech in use or relation, it should be parsed according to its use, care being taken to state also the particulars of its form.

Example.—'The boy was told to respect his *better*.' It will be necessary to explain that *better* is *in form* an Adjective of the Comparative degree, but *in use* it is a Noun of the Common Gender, Plural Number, Objective Case, being the object of the Transitive Verb *respect*.

WORDS WITH TWO OR MORE SIGNIFICATIONS.

ABOVE.

The family are *above* (Adv.).
How above remarks (Adj.).
 The sun is *above* the horizon (Prep.).

AFTER.

His *after* life shows him to great advantage (Adj.).
After him, then, and bring him back.
Escher = 'go after him,' in which case *after* = Prep.; or — 'follow him,' in which case *after* = a Verb in the Imperative Mood.)
Escher came, all went wrong (Conj.).
 I expect *after* and I will come *after* (Adv.).

After that I will say no more (Prep.).

ALL.

All men must die (Adj.).
All broke him and fled (Pron.).
 I have lost my *all* (Noun = my capital or fortune).

AS.

As fine, I shall go out (Conj.).
As large *as* that (Conj. Adv.).
As wrong *as* was to be expected (Relative Pronoun).
 My book is *as* good *as* yours (Adv.).

BEFORE.

Before dinner (Prep.).
Just *before* (Adj.).
Just I came here I was very ill (Conj.).

BETTER.

Think the *better* exercise (Adj.).
 This exercise is done *better* (Adv.).
 More violent weapons may serve to *better* us (Verb).

BOTH.

Both boys passed the examination (Adj.).
Both are rascals (Pron.).
 They *both* sing and play (Conj.).

BUT.

Of the greatest of these is Charity (Conj.).

None *but* the brave (Prep.).

Let me *but* seek him (Adv.).

There's no one *but* hates him (Rel.

Pron. = who not).

But me no buts! (Verb). The phrase means, Speak of no "buts" to me!

I had *but* a few shillings (Adv.).

But nevertheless I gave (Conj.).

All *but* one to a poor man (Prep.).

COAL.

Coal dust (Adj.).

Kitchen *coal* (Noun).

The ship put in to *coal* (Verb).

DANCING.

She is *dancing* very badly (Part.).

She is fond of *dancing* (Gerund).

You and I are past our *dancing* days (Adj.).

DEAR.

O *dear* me (Adj.).

His fun cost him *dear* (Adv.).

'O *dear* me,' means 'Alas! for *dear* me!' or, 'There is trouble for *dear* me.'

DECK.

A *deck* hand (Adj.).

The quarter-*deck* (Noun).

Deck the house with flowers (Verb).

DIAMOND.

A *diamond* ring (Adj.).

A rose *diamond* (Noun).

Diamond me no diamonds (Verb = speak of).

DOZEN.

A *dozen* oysters (Adj.).

Just one *dozen* (Noun).

ERE.

Ere daybreak (Prep.).

Ere the day breaks (Conj.).

FOR.

I was called *for* (Adv.).

Is that *for* me (Prep.).

Come, *for* all things are now ready (Conj.).

GOING.

On *going* into the room I saw him asleep (Verbal Noun, Objective Case, governed by Prep. *on*).

While *going* into the room he whispered this (Present Participle qualifying the Pronoun *I*).

HALF.

A *half* holiday (Adj.).

A *half-drowned* rat (Adv.).

The *half* of my goods (Noun).

HEAD.

A big *head* (Noun).

The *head* boy (Adj.).

He was prevailed upon to *head* the movement (Verb).

HIM.

Give *him* my compliments (Indirect Object).

I had a dog, but I gave *him* away (Direct Object).

Who is this *him*? (Pronoun used as a Noun = man, or person).

HUNTING.

A *hunting* whip (Adj.).

Hunting is sometimes dangerous (Verbal Noun).

He was *hunting* when he was taken ill (Participle).

IN.

The rain comes *in* at the roof (Adv.).

In the beginning was the Word (Prep.).

IRON.

A flat *iron* (Noun).

An *iron* hoop (Adj.).

Iron these collars (Verb).

LAUGHING.

He went out *laughing* (Participle).

A *laughing* hyena (Adj.).

Laughing is infectious (Noun).

LAY.

This is the place where he *lay* (Intr.).

Lay it down in this place (Trans.).

LIKE.

He is just *like* a fool (Adj.).

He behaved *like* a fool (Adv.).

Do as you *like* (Verb).

MANY.

Many men were killed (Adj.).

Few, few shall part where I meet (Pron.).

They shed a *many* (of) tears (Noun).

MOST.

Most men love music (Adj.).

Most musical, *most* melancoly (Adv.).

He kept the *most* (Noun = biggest share).

NEITHER.

Neither will do (Pron.).

Neither do I condemn thee (Conj.).

NIGHT.

Thieves love the *night* (Noun = Object).

Give the *night* its due (Indirect Object).

This *night*, thou shalt die (Adv. = Object).

NO.

I have *no* silver (Adj.).

He is *no* better (Adv. = by no means).

Will you come? *No*. (Adv. = Negation.)

NOW.

Now we're off (Adv.).

Now you have finished your work, you may go out (Conj.).

OFF.

The *off* leg (Adj.).

Turn him *off* (Adv.).

Off! villain (Verb = depart).

ONLY.

An *only* son (Adj.).

I have *only* two (Adv.).

Only is an Adverb (Noun).

OUT.

Out, *out* brief candle (Verb = extinguished).

Out upon it (perhaps = 'A' upon it').

He was quite *out* of it (Compound Prep.).

He was beaten *out* and *out* (Adj.).

He proved an *out* and *out* deceiver (Adj. = thorough).

PAPER.

paper (Noun).*box* (Adj.).*is room* (Verb).

Past.

me o'clock (Prep.).*life* (Part. used as Adj.).*del fait* (Noun).

Right.

right (Noun).*duct* (Adj.).*del right* thus (Verb).*to right* (Adv. = rightly).

SHIP.

ship (Noun).*goods* (Verb).*ney* (Adj.).

SINCE.

quarry (Prep.).*time since* (Adv.).*man came death* (Conj.).

SOME.

do (Adj.).*not one thing, some another*

(Adj.).

many people cried 'Order'

(= about, nearly).

THAN.

him more than I do (Conj.).*then more than me* (Prep.).*nothing to some grammarians**say*.

THAT.

that (Demon. Pron.).*love that you admire* (Rel.

Pron.).

that it would rain (Conj.).

THE.

very multitude (Adj. of dis-

tinction).

the manner (Adv.).*called the Definite Article*

(Pron.).

THEN.

then (Adv.).*so foolish?* (Conj.).*premier* (Adv. for Adj.).*might be indefinitely enlarged*.

THINE.

Thine hand hath made me and

fashioned me (Possessive Adj.).

Thine is the kingdom (Possessive

Pron.).

TILL.

Put the money into the *till* (Noun).We *till* the ground (Verb).He kept silent *till* the end (Prep.).He waited *till* I came (Conj.).

TO.

I shall go *to* Naples (Prep.).The sentinel marches *to* and fro

(Adv.).

The moon rises early *to-night*, i.e.

this night (?).

Some grammarians call *to* in 'to-night' the Demonstrative Pronoun. It is probably better to say that this *to* is the Preposition, and that it forms part of the Compound Adverb *to-night*.

VERY.

Your *very* looks betray you (Adj.).I am *very* glad to see you (Adv.).

WHEREABOUTS.

Whereabouts do you live? (Genitival Adverb).I have found out his *whereabouts*

(Noun = place of abode).

WORTH.

This watch is *worth* ten pounds

(Adj.).

He is a man of *worth* (Noun).Woe *worth* the day! (Verb in the

Imperative = be to).

WRITING.

He is *writing* well (Part.).Nature's chief masterpiece is *writing*

well (Verbal Noun, qualified by

the Adverb *well*).A *writing* desk (Adj.).

YET.

Are you sleeping *yet*? (Adv.).Though He slay me, *yet* will I trust

in Him (Conj.).

THE NOUN.

Specimens.

1. 'In my *Father's house* are many *mansions*.'
2. '*Man's soul* requires the *bright and beautiful*.'
3. 'One *bad* the *gardener* gave *John*.'
4. 'O my *sons* / come hither.'

WORD.	SYNTAX		INFLECTION.	REMARKS.
	Part of Speech and Class, etc.	Relations to other Words, etc.		
1. <i>Father's</i>	Noun, Proper, Third Person	Qualifies <i>house</i>	Singular Number, Masculine Gender, Possessive Case	<i>Father</i> is generally a Common Noun.
2. <i>house</i>	Noun, Common, Third Person, Neuter Gender	Objective Case, governed by Preposition <i>in</i>	Singular Number	..
3. <i>mansions</i>	Noun, Common, Third Person, Neuter Gender	Subject to <i>are</i>	Plural Number, Nominative Case	The Nominative Case is not strictly speaking, an Inflection.
		Qualifies <i>soul</i>	Singular Number,	<i>Man</i> is used collect-

6. <i>every beautiful</i>	Noun, Common, Third Person, Neuter Gender	Objective Case, governed by <i>every</i>	Singular Number	<i>every</i> and <i>beautiful</i> are Generally Ad- jectives, but here Abstract Nouns.
7. <i>bad</i>	Noun, Common, Third Person, Neuter Gender	Objective Case, governed by <i>is</i>	Singular Number	<i>Bad</i> precedes its Verb instead of following it.
8. <i>gardener</i>	Noun, Common, Third Person, Masculine Gender	Subject to <i>give</i>	Singular Number, Nominative Case	See 3.
9. <i>John</i>	Noun, Proper, Third Person, Masculine Gender	Dative Case, governed by <i>give</i>	Singular Number	...
10. <i>son</i>	Noun, Common, Second Person, Vocative Case or Nominative of Address	...	Singular Number, Masculine Gender	Person is sometimes wrongly denied to Nouns. See is no part of the Sentence.

If Parsing be practised as above, the Pupil can show, and the Examiner can discover, why a word has been parsed in a given manner; and as words sometimes defy formal arrangement, the column for 'Remarks' will be found very useful.

The Compiler can especially recommend this method for **University Examinations**.

THE PRONOUN.

Specimens.

1. 'In her heart *she* loves me.'2. 'I *who* speak to you am *he*.'

WORD.	SYNTAX.		INFLECTION.	REMARKS.
	Part of Speech and Class, etc.	Relations to other Words, etc.		
1. <i>her</i>	Pronoun, Personal	Qualifies <i>heart</i>	Singular Number, Third Person, Feminine Gender, Possessive Case	Many Pronouns can be detected by their form.
2. <i>she</i>	Pronoun, Personal	Subject to <i>loves</i>	Singular Number, Third Person, Feminine Gender, Nominative Case	...
3. <i>me</i>	Pronoun, Personal, Common Gender	Governed by <i>loves</i>	Singular Number, First Person, Objective Case	...
4. <i>I</i>	Pronoun, Personal, Common Gender	Subject to <i>am</i>	Singular Number, First Person, Nominative Case	...
5. <i>who</i>	Pronoun, Relative Singular Number, First Person	Agrees with <i>I</i> , Subject to <i>speak</i>	Common Gender, Nominative Case	<i>Who</i> is unemphatic, as shown by the Person of <i>am</i> .
6. <i>you</i>	Pronoun, Personal	Governed by <i>to</i>	Plural Number, Second Person	<i>You</i> is emphatic, as shown by the Person of <i>am</i> .

1. 'I told you that he *was* angry.' a. 'He *saw* that the window *was* broken.'

Specimens.

SNTAX.			REMARKS.
WORD.	Part of Speech and Class, etc.	Relations to other Words, etc.	
1. <i>told</i>	Verb, Transitive, Active Voice, Singular Number, Third Person	Agrees with <i>I</i> , governs <i>you</i> and rest of sentence	<i>Told</i> governs <i>you</i> in Dative Case.
2. <i>was</i>	Verb, Substantive	Agrees with <i>he</i>	...
3. <i>saw</i>	Verb, Intransitive, Active Voice, Third Person	Agrees with <i>he</i> , governs rest of sentence	...
4. <i>was</i> <i>broken</i>	Verb, Transitive, Passive Voice, Third Person	Agrees with <i>window</i>	The Passive Voice is not an Inflection, <i>was</i> and <i>broken</i> could be parsed separately.
5. <i>was</i> <i>is</i>	Verb, Intransitive	Agrees with <i>the</i>	Some grammarians say that all Intransitive Verbs are in the Active Voice.

SPECIMEN OF TABULATED PARSING.

N.B.—*The Noun, Pronoun, and Verb have already been illustrated.*

'*Alas!* said he *in* despair, I shall *never* hate *nor* forget my *treacherous* wife.'

WORD.	SYNTAX.		INFLECTION.	REMARKS.
	Part of Speech and Class, etc.	Relations to other Words, etc.		
1. <i>Alas!</i>	...	...	...	Interjection of sorrow. No part of the Sentence.
2. <i>in</i>	Preposition	Governs <i>despair</i> , joins <i>he</i> and <i>despair</i>	...	Uninflected.
3. <i>never</i>	Adverb of Time, Negative	Modifies <i>shall hate</i>	...	Correlative with <i>nor</i> .
4. <i>nor</i>	Conjunctive, Correlative, Co-ordinative, Disjunctive, etc.	Connects <i>hate</i> and <i>forget</i>	...	<i>n</i> denoting Negation is not an Inflection, as it <i>commences</i> the word.
5. <i>treacherous</i>	Adjective of Quality	Qualifies <i>wife</i>	Positive Degree	...

EXAMPLE OF A FORM OF PARSING.*

'O, there, perchance, when all our wars are done,
The brand Excalibur will be cast away.'—*Tennyson.*

Interjection.

Adverb of place, qualifying *cast*.

ce Adverb of manner.

Adverb introducing a subordinate clause.

Adjective, attribute of *wars*.

Possessive Pronoun, attribute of *wars*.

Substantive Common, Neuter Gender, Plural Number, Nominative Case, subject of *are*. Sing. *war*.

Auxiliary Verb, from *be*; Active Voice, Indicative Mood, Present Tense, Plural Number, Third Person, agreeing with the subject *wars*. Parts—*am, was, being, been*; Tense—*am, art, is, are, are, are*.

Transitive Verb, from *do*; Passive Voice, Past Participle; complement agreeing with *wars*. Parts—*do, did, doing, done*.

Definite Article or distinguishing Adjective, attribute of *brand*.

Substantive Common, Neuter Gender, Singular Number, Nominative Case, subject of *will*. Plur. *brands*.

ur Substantive Proper, Neuter Gender, Singular Number, Nominative Case, attribute of *brand*.

Auxiliary Verb, from *will*; Active Voice, Indicative Mood, Present Tense, Singular Number, Third Person, agreeing with the subject *brand*. Parts—*will, would, —, —*; Tense—*will, wilt, will, will, will, will*; forming with *be* and *cast* a compound tense-form of the Passive Future-Imperfect Tense.

Auxiliary Verb, from *be*; Active Voice, Infinitive Mood, Present Tense, depending on *will*. Parts—*am, was, being, been*; forming, with *will* and *cast*, a Passive Future-Imperfect Tense-form.

very full hints on Parsing, see Dickinson's *Difficulties of Grammar*, published by Hughes, price 2s. A very good and cheap work.

cast	Transitive Verb, from <i>cast</i> : Weak Conjugation Passive Voice, Past Participle; complements agreeing with <i>brand</i> . Parts— <i>cast, cast, cast, cast</i> ; forming with (the Auxiliaries of time and voice) <i>will</i> and <i>be</i> , a Passive Future-Imperfect Tense-form.
away	Adverb of place, qualifying <i>cast</i> .

A COLLECTION OF EXAMPLES OF BAD GRAMMAR.

(FOR CORRECTIONS—SEE INDEX.)

The correction of errors is a useful exercise. It awakes and keeps alive the critical faculty, and serves to impress rules of grammar more firmly upon the memory. All, nearly all, the principal points in regard to which it is possible to go wrong are exemplified in this collection.

1. Leave Nell and I to toil and work. (*Dickens*!)
2. He is stronger than me.
3. They were refused admission to, and forcibly driven from the castle.
4. Don't blame it on to me.
5. Have you change of a sovereign?
6. He parts his hair in the centre.
7. Pour the water in the bucket.
8. He wrote to and warned me.
9. Swim across, John. O Sir! I durst not.
10. Having laid down his hat, he laid down on the sofa.
11. That was the most unkindest cut of all.
12. I have heard those sort of arguments fifty times over.
13. Sorrow not as them that have no hope.
14. The house of Baal was full from one end to another.
15. Neither of the three will do.
16. Thou never didst them wrong, nor no man wrong.
17. He belonged to a Mutual Admiration Society, the members of which spent their time in flattering each other.
18. Homer is remarkably concise, which renders him little and agreeable.

- And they were judged, every man according to their works.
- What went ye out for to see?
- They summoned him for a trespass.
- A man may see a metaphor or an allegory in a picture as well as read them in a description.
- Whether he be the man or no, I cannot tell.
- Who are you speaking of?
- This road is only to be used by persons having business.
- The cake was soon divided between half a dozen hungry urchins.
- Thou art a girl as much brighter than her
As he was a poet sublimer than me.
- I can hardly tell you how much pains have been spent on this work.
- Thou, Nature, partial Nature, I arraign.
- This is quite different to that.
- What sort of a writer is he?
- It is the man whom I saw was to blame.
- Neither of these writers can be called true poets.
- To be drunk on the premises.
- I wished to have gone and seen him.
- You have weakened instead of strengthened your case.
- His child is a girl of ten years old.
- Between you and I, this is not right.
- Somebody told me, I forget whom.
- Of London and Paris the former is the wealthiest.
- I saw a young and old man sitting together.
- Each of them shall have the book in their turn.
- As he lay down the weight, it slipped and broke his arm.
- 's cannot be a contraction for *his*, for it is put to a female Noun.
- The arrow sped swift to the mark.
- I have business in London, and will not be back for a fortnight.
- They had neither ate nor drunk anything for two days.
- His teacher learnt him French in the evenings.
- Who can this letter be from?
- Nobody never thinks nothing of tale-bearers.
- Neither John nor *his* brother knew their lesson this morning.

52. The fairest of her daughters, Eve.
53. The Atlantic separates the Old and New World.
54. He ran faster than me.
55. How sweet the moonlight sleeps upon this bank !
56. You neither honour your father or your mother.
57. I saw the Secretary and Treasurer, and they examined my accounts.
58. Going into the garden, the grass wetted my feet.
59. The North and South line is stopped.
60. Anybody may have this, I care not whom.
61. Let you and I take a walk.
62. They have not yet began the game.
63. Either of the exercises is good, but John's is a little the best.
64. The snow and the rain finds its way through the roof.
65. The two largest ships were sank across the mouth of the harbour.
66. The report of many pieces of artillery discharging at the same time produce a startling effect.
67. Having failed in his appeal, no further attempt was made.
68. The centres of each compartment are ornamented with a star.
69. You are a greater loser than me.
70. He wrote a moderately-sized volume of poems.
71. Impossible ! it can't be me.
72. Whoever the king favours the cardinal will find employment for.
73. It must be confessed that a lampoon or a satire do not carry in them robbery or murder.
74. They were both fond of one another.
75. Thersites' body is as good as Ajax's when neither are alive.
76. How much more elder art thou than thy looks !
77. There were no less than five persons concerned.
78. They are the first six lines of *Paradise Lost*.
79. One of the best books that has been written on the subject.
80. I like it better than any.
81. Let each esteem others better than themselves.
82. Are either of these men your friend ?

83. It is not me he is in love with.
84. Who shall I give this to?
85. He was no sooner out of the wood but he beheld a glorious scene.
86. Other geniuses I put in the second class, not as I think them inferior to the first, but for distinction's sake.
87. The Chinese laugh at European plantations, which are lain out by rule and line.
88. When we look at English comedies, we would think that the authors do not care to brave the vices they describe.
89. You are in no danger of him.
90. It bears some remote analogy with what I have described.
91. He would have spoke (*Milton*).
92. And though by fate's severe decree,
She suffers hourly more than me.
93. I am a man that have travelled and seen many nations.
94. For ever in this humble cell,
Let thee and I, my fair one, dwell.
95. Art thou proud yet? Aye, that I am not thee.
96. Neither of them are remarkable for precision.
97. Whose own example strengthens all his laws,
And is himself the great sublime he draws.
98. I never dare write as funny as I can.
99. Too great a variety of studies distract the mind.
100. The river has overflown its banks.
101. One species of bread was only allowed to be baked.
102. Let the offence be of never so high a nature.
103. Personification is when we ascribe life to inanimate beings.
104. Men who but speak to display their abilities are unworthy of attention.
105. Has he finished? No he has not near done.
106. This is none other but the house of God.
107. It is to you to whom I am indebted for this favour.
108. In consequence of this, he was banished the country.
109. He sold it at above its market value.
110. The Italian Universities sent for their professors from Spain and France.

111. When we were there we lived a dreadful quiet life.
112. Go bear this tidings to the bloody king.
113. Verse and prose run into one another like light and shade.
114. A messenger related to the king the whole particulars.
115. The question is not whether a good Indian or an Englishman be more happy.
116. A state of affairs of all others the most calamitous.
117. Others said that it is Elias, and others, that it is a prophet.
118. Two young gentlemen have made a discovery that there was no God (*Swift*).
119. There sleep many a Homer and Virgil, legitimate heirs of their genius.
120. Swift but a few months before was willing to have hazarded all the horrors of a civil war.
121. Such were the difficulties with which the question was involved.
122. I soon expect to have finished my book.
123. I make no doubt but you can help him.
124. I consider him a very well-looking man.
125. It will do no good without you do it soon.
126. His extravagance eventuated in the total dispersion of his property.
127. You must either be quiet or must leave the room.
128. I shall have great pleasure of accepting your invite.
129. I have received your letter, and will consider of it.
130. I feel very flattered by your remarks.
131. I and my family reside in the parish of Stockton, which consists of my wife and daughters.
132. Did you see a woman? No. I only saw a man.
133. The wild but grand scenery of Scotland.
134. The town is in a bad sanitary condition.
135. Lord Derby went out of office, and was replaced by Lord Palmerston.
136. I do not doubt but that he will come.
137. I don't think he was intentionally irreverent.
138. He made a trench of six feet deep.
139. He proceeded to scientifically illustrate his former experiments.

140. My memory does not serve me as to whom it was.
141. The bright sun peeps in every little crevice.
142. I am one of those who cannot describe what I do not see.
143. The country was divided into counties, and the counties placed under magistrates.
144. Nobody ever put so much of themselves into their work.
145. Friendships which we once hoped and believed would never have grown cold.
146. Nepos answered him; Celsus replied; and neither of them were sparing of censure on each other.
147. 'The boy stood on the burning deck,
Whence all but he had fled.'—*Hemans*.
148. Such are a few of the many paradoxes one could cite from his writings, and which are now before me.
149. In the best countries a rise in rent and wages has been found to go together.
150. I heard of him running away.
151. By young Telemachus his blooming years.
152. He having none but them, they having none but he.
153. He wants his hair cutting.
154. Breaking a constitution by the very same errors that so many have been broke before.
155. No one as yet had exhibited the structure of the human kidneys, Vesalius having only examined them in dogs.
—*Hallam*: '*Literature of Europe*.'
156. They are not only the most charitable of any other nation, but most judicious in distinguishing the properest object of compassion.
157. When distress and anguish cometh upon you.
158. Still, though too many commas are bad, too few are not without inconvenience also.
159. If I had believed thus I need not have troubled myself to write about it.
160. The Thames is derived from the Latin *Thamesis*.
161. He prays you will forget the error, and which was not without.
62. Some men are too ignorant to be humble, without which there can be no docility nor progress.

163. He has got a new pair of shoes.
164. I can't abear them people.
165. 'So,' says I, 'this is what it all comes to?'
166. Put it on to the table, and there let it lay.
167. What I say is, 'Every one to their taste.'
168. This is the hardest frost as I remember of.
169. This course of conduct is more preterable than the o
170. A vagrant is a man what wanders about.
171. He had been engaged eight years upon a project
extracting sunheams out of cucumbers, which were
be put into phials hermetically sealed, and let out
warm the air in raw inclement summers.
172. Arguing in this way, it has been inferred by philolo
that the Aryans were an agricultural people.
173. The largest circulation of any Liberal newspaper.

PROSE ORDER.

An examinee is frequently required to place poetical extracts in **Prose Order**. The following simple rules (which also relate to ordinary *English Composition*) will be of service.

Rules—

1. Long and involved poetical passages should be broken up into shorter and simpler ones.
2. Words should never be inserted except to supply poetical ellipses, or where the re-arrangement destroyed poetical grouping.
3. Where possible foreign constructions should be replaced by English ones.
4. The Subject should precede its Verb.
5. The Objective should follow its Verb.
6. The Dative should be placed before the Object.
7. The Possessive Case, Nouns in Apposition, Adjectives and Adjectival Clauses should be placed close to the limited Noun.

Adjectives should precede, Adjective Clauses precede, the Noun.

8. **Adjectives used adverbially** *must* sometimes be **dismissed** for their cognate Adverbs.
9. The **Preposition** should **precede** its Noun.
10. **Adverbs** and modifying Clauses should be placed **near** the **modified word**, but so as to avoid ambiguity. The Clauses should follow the Verb, etc.
11. **Interjections** should **precede**, or be placed near to, the commencement of the **sentence**.

Examples.

I.

'Darkened so, yet shone
Above them all the archangel ; but his face
Deep scars of thunder had intrenched.'

—*Paradise Lost*, Book I.

Prose Order—

Yet, the archangel, so darkened, shone above them all ;
but deep scars of thunder had intrenched his face.

II.

'The gilded car of day
his glowing axle doth allay
do the steed Atlantic stream ;
And the slope sun his upward beam

Shoots against the dusky pole
Pacing towards the other goal.'

—*Comus*.

Prose Order—

'The gilded car of day doth allay his glowing axle in
the Atlantic stream ; and the sun, pacing towards the
other goal, shoots his upward beam against the dusky
pole.

III.

'The courtier's, soldier's, scholar's, eye, tongue, sword.'

—*Hamlet*, Act II. Scene I.

Prose Order—

'The courtier's tongue, the scholar's eye, the soldier's
sword.

IV.

'Whose turf, whose shade, whose flowers among
Wanders the hoary Thames along
His silver-winding way.'

—*Ode to Eton College, Gray.*

Prose Order—

Among whose turf and shade and flowers, the hoary
Thames wanders, along his silver-winding way.

Short Exercises.

1. 'He like the world, his ready visit pays
Where Fortune smiles; the wretched he forsakes;
Swift on his downy pinion flies from woe.'
—*Young.*
2. 'Thus was I, sleeping, by a brother's hand,
Of life, of crown, of queen at once despatched,
Cut off even in the blossoms of my sin,
Unhousel'd, disappointed, unanel'd.'
—*Hamlet.*
3. 'Nor envies he the rich their happy store,
Nor his own peace disturbs with pity for the poor;
He feeds on fruits, which, of their own accord,
The willing ground and laden trees afford.
From his loved home, no lucre can him draw;
The senate's mad decrees he never saw.'
—*Dryden's 'Georgics.'*
4. 'Where his vast neck just mingles with the spine,
Sheathed in his form the deadly weapon lies,
He stops—he starts—disdaining to decline,
Slowly he falls amidst triumphant cries,
Without a groan, without a struggle dies.'
—*Byron's 'Childe Harold.'*

PARAPHRASING.

Definition.—Paraphrasing is the minute rendering of the sense of a literary passage, by other words than were originally used. It is translating from Classic into ordinary English.

The general result of **Paraphrasing** is **disappointing**, and necessarily so. Although 'mine own it is a poor thing.' Given that the selected passage is choice English, written by a Standard Author, perhaps in poetic diction—how can an ordinary mortal, condemned to express another's ideas, fettered to common-

rose, and with a conventional vocabulary (the author selfishly chosen the best expressions) be satisfied with and feeble imitation?

Exercise is nevertheless a most valuable one; for although in education can supply the lack of a second language, **paraphrasing** is not a bad **substitute for translation**, all, if it be combined with grammatical analysis.

Every translator is compelled to analyse and paraphrase, and the most efficient means of educational development is by translation of English into English.

Space will not permit us to give detailed rules, but we describe the various methods and append a specimen.

Methods of Paraphrasing.

Diverse as men's minds are the different methods employed. There is—

The rough-and-ready method, which writes down at once the general sense of the extract.

The dugged or prosaic method, which consists of paraphrasing word by word, and sentence by sentence, through sheer force of dictionary and synonym. This *modus operandi* cannot be recommended. It is responsible for converting—

‘The Lord goes about in a mysterious way } into ‘The Lord goes about in a stealthy
‘He wonders to perform,’ } manner doing astonishing things.’

The cunning method (child of the prosaic), which, taking a view of the whole passage, by inverting sentences, substituting the Active Voice for the Passive Voice, the general for the particular, the Concrete for the Abstract, craftily, if mechanically, disguises how little has been effected.

Best, is the *artistic method*, which consists in appreciating and reproducing under another guise, the **spirit** of the excerpt, bringing into the foreground all the essentials in their proper order and prominence, and judiciously subordinating the mere details. It deals with **ideas** more than words.

Generally this method is not so successful as *the cunning* one; nor as a rule is there sufficient time for its

employment. In truth even the average exam will mistake the *crafty* for the *artistic*.

We append two specimens, one from prose, the other from poetry, which may be described as wrought-out by a mingling of the two last methods.

Specimens.

I.

Original Passage.

(a) Under the circumstances (b) the prosperity of (c) the Italian States (d) depended (e) far more (f) on the ability (g) of their foreign (h) agents, (i) than on the conduct (j) of those who were entrusted with the (k) domestic administration.

(l) The ambassador (m) had to discharge (n) functions (o) far more delicate (p) than transmitting orders of knighthood, (q) introducing tourists, (r) or presenting (s) his brethren (t) with the homage (u) of his high consideration.

(v) He was an advocate (w) to whose management (x) the dearest interests (y) of his clients (z) were entrusted—(1) a spy (2) clothed (3) with an inviolable character.

—*Macaulay's Machiavelli.*

Paraphrase.

(a) These facts being so, (b) the welfare of (c) the Italian community (d) was sustained (e) in a much higher degree (i) by the policy (j) of executive (k) at home (f) than by tact (g) of their representatives abroad.

(l) Upon these envoys (m) devolved (n) duties (o) requiring much more subtle talent (p) than [merely] conferring complimentary distinctions, securing social consideration for their compatriots, (r) or assuring (t) with formal humility (s) their fellow-diplomates (u) of their profound respect.

(v) They were [really] considered agents (w) upon whose skill (x) the most important concerns (y) of the principals (z) depended—(1) emissaries (2) invested (3) with a sacred and privileged immunity.

Observe—

A. *Synonyms*, e.g. (b), (c), (g), (h), (k), (l), (m), (n), (o), (t).

B. *Inversion of sentence* at (f), (g), (h), (l).

C. *Abandonment of Periphrasis* (j).

D. *Substitution*—

α Plural for Singular (l).

β Passive for Active (d).

γ Active for Passive (z).

δ General for typical particulars (p), (q), (r).

E. *Expansion of idea* (3), and strengthening words [really] [merely].

F. *Change of figure* (e), (v), (w), (x), (y), (z).

II.

Original Passage.

O what a noble mind is here o'er-
 thim'd!
 Th' courtier's, soldier's, scholar's,
 eye, tongue, sword;
 Th' expectancy and rose of the fair
 season,
 The glass of fashion and the mould
 of am,
 Th' observed of all observers!
 O, come, spite down!
 And I, of ladies most deject and
 wretched,
 Th' cracked honey of his music
 I eat,
 Now see that noble and most
 sovereign reason,
 Th' sweet bells jangled out of
 tune and harsh;
 Th' unmatched form and feature
 Of sweet youth
 Blasted with ecstasy! O woe is me!
 —*Hamlet.*

Paraphrase.

Behold the ruin of a lofty intel-
 lect! The keen perception of the
 scholar, the polished speech of the
 courtier, the brave spirit of the
 knight, the hope and flower of the
 nation he adorned, the model of
 manly beauty, the centre to which
 all eyes were turned—he is utterly
 brought low! For me whose ears
 drank in the sweet melody of his
 tender avowals—I am become the
 most depressed and miserable of
 women, seeing such noble and
 powerful faculties thrown into dis-
 cordant confusion, like melodious
 bells rung inharmoniously; such
 matchless symmetry and personal
 beauty of ripe manhood blighted
 with madness. What bitter grief is
 mine!

—From 'Practical Teacher.'

As to which is the more difficult of paraphrasing, poetry or
 prose, opinions differ. 'Much may be said on both sides.'
 The mechanical difficulty with poetry is not as great, for your
 prose vocabulary is sometimes left untouched, and it is easy
 and even natural to vary the construction.

On the other hand, the result is more *bathetic*, as poetical
 images and ideas are more difficult of conversion into those
 admissible in prose.

Our Mother Tongue being a composite language, and pos-
 sessing many *doublets*, lends itself more easily to Paraphrasing
 than almost any other language.

A FEW HINTS ON ENGLISH COMPOSITION.

1. Continually read the best English authors, poets, novelists,
 historians, and scientists, as well to attain an exten-
 sive vocabulary as a good style.
2. Note any extraordinary or irregular constructions in our
 great writers, —and avoid them.

3. Practise writing short essays upon widely varied subjects.
4. Draw up a plan of your essay before finally writing it.
(Some of our Classics were re-written half a dozen times before publication.)
5. Write a few poems—and *burn them*. The practice of versification, if not carried too far, will certainly, in its struggle after rhyme, rhythm, and effect, conduce to good literary style.
6. Frequently paraphrase and place in prose order passages from the poets.
7. To avoid sameness, commence your sentences with different parts of speech, except where, as in our Litany, the emphasis of repetition dictates otherwise.
8. Employ, *at first*, short sentences and Saxon words. But see 'Hint 9.'
9. *When fairly proficient*, suit your style to your theme. The construction should harmonize with the thought; if the subject be *toilsome*,

'The line should labour and the verse be slow';

if *merry*,

'The frolicsome measures in merriment move.'

Just as there are onomatopoeic words, so there are onomatopoeic styles. How splendidly Denham observed this (his own) rule in apostrophizing the Thames!

'O could I flow like thee, and make thy stream

My great example, as it is my theme,

Though deep yet clear, though gentle yet not dull,

Strong without rage, without overflowing full !'

Southey's '*Cataract of Lodore*' furnishes an excellent example of an opposite style, but equally effective and suited for its purpose.

Nobody would advocate the use (or abuse) of Johnson's '*anfractuous*' verbosity or Clarendonian sentences in order unduly to inflate a simple story; but in subdisquisitions and involved controversies, the long-sounding word and the complex sentence are justified and necessary.

10. Beware of a *mixed* style. If thy heart fail thee do not climb at all.

Compare—

1. He put out the fire.
2. He extinguished the conflagration.
3. He d'outed the conflagration.

No. 2 might be allowable to denote the suppression of a great fire, but in any case *No. 3* is 'horribly mixed.'

11. Beware of using unnecessary Adjectives, Adverbs, or Conjunctions.
 12. Don't finish a sentence with an unemphatic word.
 13. Carefully keep to English idiom and avoid foreign constructions.
 14. Punctuate carefully.
- See our Rules under '**Prose Order.**'

PUNCTUATION, ETC.

No treatise on English Grammar is complete without some mention of Punctuation. Punctuation (derived from the Latin *punctum*, a point) may be defined as the right method of putting in Points or Stops.

The words of a spoken sentence are seldom uttered consecutively. Certain pauses are made to mark more clearly the way in which the words of a sentence are grouped together.

In writing, these pauses are represented by marks called Stops or Points.

As it is impossible to lay down perfectly exact rules for the introduction of pauses in speaking, so it will be found that in many cases even the best writers are not agreed as to the use of Stops in writing. The best that can be done is to lay down a few general principles.

An excellent rule is the following:—'Stops should be used only when they make the writer's meaning clearer.' Never use a more important *stop*, when a less important one will be sufficient. A good general rule for a student is to avoid the

insertion of Stops, especially Commas, where the sense is without them.

The Stops used in English Punctuation, arranged in order of importance, are :—

1. **The Comma,** (,)
2. **The Semicolon,** (;)
3. **The Colon,** (:)
4. **The Full Stop or Period,** (.)

These are all the Stops, properly so called. But, besides the Stops, some other signs are employed in writing. These are :—

1. **The Note of Interrogation,** (?)
2. **The Note of Exclamation,** . (!)
3. **The Parenthesis,** () []
4. **Inverted Commas,** { " " }

Besides these, there are also the **Bracket**, the **Dash**, the **Hyphen**, the **Apostrophe**, the **Caret**, the **Asterisk**, and the **Abbreviation Marks**.

On the Names of the Stops.

Properly speaking, the names **Comma**, **Semicolon**, **Colon**, and **Period** are **not the names of the Stops**, but of the portions of sentences which they mark off. **Comma** (Gk. *komma*, cut off) properly signifies a Clause; **Colon** (Gk. *kolon*, a limb or member) signifies a limb or member of a sentence; **Semicolon** (Gk. *semei-kolon*, a half-Colon) means a half-Colon; and **Period** (Gk. *peri-odos*, a way round) signifies a Complete Sentence. However, it is now the name of the marks or Stops, and not the different portions of a sentence or an undivided sentence, that are now denoted by the **Comma**, **Semicolon**, **Colon**, and **Period**.

PUNCTUATION AND PROSODY.

Punctuation marks off words according to their sense, and the grammatical construction of the sentence, **Prosody** according to the Rhythm or Metre.

Use of the Comma.

I. To indicate Omission—

(a) Of letters, e.g.—

(1) (Aphæresis), *It's*, *it's* = it is, *I'd* = I would.(2) (Syncope), e.g. Possessive Case, *bird's* = birds or bird's.
-'s is called Apostrophe *s*, from Greek *apo* = away,
and *epi* = turning.

(b) Of words—

'As fire burns fire, so pity, a pity.'—*Cæsar*.

II. To denote Plurals—

(a) Of letters, as, 'Dot your *s's*.' 'Mind your *p's* and *q's*.'(b) Which would otherwise be ambiguous, as, *fly's* = carriages.

III. To Separate Words—

1. Noun in Apposition from the principal Noun, as, 'The last of the English, Hereward.'
2. Nominative of Address from the sentence, as, 'John, come here.'
3. A series of Adjectives, as, 'The wisest, brightest, meanest of mankind.'
4. A series of Adverbs, as, 'Swiftly, stealthily, and silently, the tiger crept onward.'
5. A series of Prepositions, as, 'Above, beneath, around us we discover evidences of design.'
6. Any catalogued series of words, as, *pot, kettle, saucepan, poker, tongue*.
7. To separate Responsive Adverbs from remainder of Answer, as, 'No, I cannot.' 'Yes, I can.'
8. To separate Connective Adverbs from their sentence, as, 'Again, let us consider.'
9. To separate Absolute Adverbs from rest of sentence, as, 'Happily, we detected him.'
10. To emphasize words, as, 'I say unto you, watch.'

IV. To separate Phrases—

1. Noun, as, 'To read much and know little, is a disgrace.'
2. Adjective, as, 'He, turning his head away, wept silently.'
3. Adverbial, as, 'The sun arising, we departed.'

V. To separate Clauses (or subordinate sentences)—

1. Noun, 'That you have wronged me, doth appear in this.'
2. Adjective, 'Blessed is the man, that walketh not in the counsel of the ungodly.'
3. Adverbial, 'When quiet in my house I sit, thy Book be my companion still.'

VI. *To separate* **Short Co-ordinate Sentences**—

I slip, I slide, I gleam, I glance.
I go, but I shall return.

VII. *To separate* **Interpolations** from rest of sentence especially in case of quotations, as—

'Nay, nay, said John with an angry frown,
Your coin's a bad one, nail it down.'

VIII. *To separate a series of* **Co-ordinate Subjects** **Predicates**—

No internal misgiving, no friendly persuasion, no hostile pressure could coerce his conscience. (Subjects.)

I will never forgive my enemies, molest my acquaintances, leave my friends unguarded. (Predicates.)

The Semicolon.

The **Semicolon** is used between two portions of a Sentence, each complete in itself, when the pause is longer than that indicated by a Comma.

It is chiefly used to separate Co-ordinate Sentences, especially such as are short and closely connected in meaning. Co-ordinate Sentences are those which have a certain connection with each other as regards their sense and use, but which have no Grammatical link of connection between them—

The heavens declare the glory of God ; and the firmament sheweth his handiwork.

Day and night are of nearly the same duration in Venus as on the Earth; the diurnal period of rotation of the planet is twenty-three hours, twenty-one minutes, and seven seconds ; it is consequently thirty-five minutes longer than ours.

The Colon.

The **Colon** is placed between Sentences which are grammatically independent, but sufficiently connected in sense to make it undesirable that there should be a complete break between them, *e.g.*—

Nothing else could have united her people : nothing else could have endangered or interrupted our commerce.—*Lancelotti*.

This is, perhaps, most generally the case where one portion of a Sentence is followed by another portion connected with it.

way of *example, consequence, cause*, or (above all) *antithesis*

Large cities are generally built near rivers : as London on the Thames.
He is dead : we shall never see him more.

No man should be too positive : the wisest often err.

I have heard of thee by the hearing of the ear : but now mine eye seeth

After all, however, that can be said on the distinction between the Semicolon and the Colon, it will be found that closely similar sentences are differently punctuated by different writers.

The Period or Full Stop.

The **Full Stop** is used at the end of a complete and independent Sentence.

It is also used after abbreviations, such as—*e.g., i.e., viz.,* *ibid., &c.*

Trin. Coll. Carm.

Trin. Coll. Dub.

J. J. Jones, Esq.

The Author of 'The Queen's English' on Punctuation.

The late Dean Alford, in *The Queen's English*, has some honourable remarks on Punctuation that may be thought worthy of a passing notice. He says: 'The great enemies to understanding anything printed in our language are the *Commas*. These are inserted by the compositors without the slightest *compunction*, on every possible occasion.' The author also complains that the meaning of many passages is rendered obscure, and even altered entirely, by a wrong use or unjustified insertion of the Comma, as in 'All voted for him except the Jews, who live in Houndsditch.' He admits, however, that too few Commas are an inconvenience also. This is especially the case in sentences where, but for the assistance of the Comma, the meaning would be ambiguous, as 'The Society for promoting the observance of the Lord's Day which was founded in 1831.'

In reply to the question, 'Is there any difference between the *Semicolon* and the *Colon*, and do we want both?' Dean Alford replies: 'The *Semicolon* serves to separate clauses between which the sense is not immediately carried on, as

after a Comma, nor disjunctively broken off, as after a Colon. It is useful after, perhaps, a series of Commas, to indicate somewhat greater break in the sense, or at all events one differing in kind. A *Colon*, on the other hand, marks a considerable break, and is useful before a disjunctive Particle, or where, for the sake of the style, a connecting Particle is omitted.* In antithetical sentences, such as, 'He save others: Himself He cannot save,' and 'A righteous man regardeth the life of his beast: but the tender mercies of the wicked are cruel,' he thinks he sees 'a clear case for a Colon.'

With the bulk of these observations we entirely concur.

Of the other Signs.

A Note of Interrogation (?) must be placed at the end of all direct questions, *e.g.*—

Have you been long at the College?

Indirect questions do not take a Note of Interrogation after them, *e.g.*—

I asked him if he had been long at the College.

A Note of Exclamation (!) is used—

(a) After Interjections and Exclamatory Sentences, *e.g.*—

Alas! Poor Yorick!—*Hamlet*.

The foe! They come! They come!—*Byron's 'Waterloo.'*

(b) After Invocations, *e.g.*—

Italia! Oh Italia! thou who hast

The fatal gift of beauty.—*Byron*.

The **Parenthesis ()** is used to enclose a clause, or part of a clause, which does not enter into the construction of the main sentence, but is merely 'introduced by the way.'*

Words enclosed within a Parenthesis do not require to be separated from the rest of the sentence by any other Stop.

Inverted Commas, or Guillemets (" ") are used to separate a quotation from the passage in which it occurs, *e.g.*—

"Our army swore terribly in Flanders," cried my uncle Toby, "nothing to this."—*Sterne*.

* Such is the meaning of the Greek word *επιρρησις*. It is curious to notice that *επιρρησις* is also the Greek for an Interjection.

A quotation within a quotation is usually marked off by single Inverted Commas (' '), e.g.—

"I am sick," said that worthy, "of hearing Aristides called 'the just man!'"

Note.—Single Inverted Commas appear to be taking the place of double in many modern works.

Brackets [] are generally used to separate interpolated words from the passage in which they occur.

The **Dash (—)** denotes hesitation, or difficulty of utterance—

Is it?—it is—my ain gudeman.—*Old Ballad.*

Careless writers often use the Dash as a substitute for other stops. Sterne's writings are full of Dashes.

The **Hyphen** (Greek *hypo* = under, and *hen* = one) has three uses—

1. To form loosely connected compounds—

(a) By dividing words into syllables, as, *Con-stan-ti-nople.*

(b) By forming compound words, as—

That *by-no-means-easily-to-be-obtained* boon.

2. As a contraction mark, e.g., 2nd, *Comtee* = Committee.

When the parts of compound words have completely coalesced, the hyphen is omitted, as, *nevertheless, blackboard.*

Where two vowels are adjacent and prevent fusion, the **Dieresis** is sometimes substituted, as, *coöperative, preördained.*

The **Dieresis**, Greek *di-áspesis*, a separation (· ·), is placed over the second of two vowels, when it is intended that both should be sounded separately, e.g. *coöperative, reinforce, aerated,* etc.

The **Caret**, Latin *caret* = is wanting (^), is used to denote that an omitted word is inserted above.

Asterisks (* * *) are used to mark the omission of a considerable number of words, as, e.g.—

Of man's first disobedience, and the fruit
Of that forbidden tree, * * * * *
* * * * *
Sing, Heavenly Muse.

FIGURES OF SPEECH.

Definition.—Figures of Speech are uncommon forms of expression, serving either to ornament the style, or to place a matter of discourse in a clearer light.

They consist of two classes—Figures of Arrangement and Tropes (or 'turns' of expression, from the Greek *trepe*, I turn). It is to the latter that the term *figurative language* is most commonly applied.

Chief Figures of Arrangement.

- | | |
|-------------------|---------------|
| 1. EXCLAMATION. | 4. CLIMAX. |
| 2. INTERROGATION. | 5. INVERSION. |
| 3. ANTITHESIS. | 6. PLEONASM. |

Chief Tropes.

- | | |
|---------------------|----------------|
| 1. SIMILE. | 6. IRONY. |
| 2. METAPHOR. | 7. APOSTROPHE. |
| 3. ALLEGORY. | 8. METONYMY. |
| 4. PERSONIFICATION. | 9. SYNECDOCHE. |
| 5. HYPERBOLE. | |

Figures of Arrangement.

1. Exclamation.

Exclamation gives life to style by expressing a fact in the form of a cry of wonder, as—

'O Liberty ! oh, sound once delightful to every Roman ear !
'O happy, happy rustics ! if they were but aware of their own bliss !

— T.

Interrogation.

Interrogation expresses a fact or an opinion by asking a question instead of making an assertion, as—

Is there be the least doubt of his guilt? (*i.e.* there is no doubt).

Alone! where are the charms

That ages have seen in thy face? (*i.e.* there are no charms in solitude).

Interrogation questions puts with force,

And gives a life and vigour to discourse;

Thus Paul exclaims, 'Where, grave, thy victory?'

And David asks, 'What ailed thee, O thou sea?'

Antithesis.

Antithesis consists in bringing two words or expressions into strong contrast, as—

I love not man the less, but nature more.

Speech is silver, but silence is gold.

Each of these examples contains a double Antithesis. In the first, *man* stands in contrast with *nature*, and *less* with *more*.

In the second, *speech* is contrasted with *silence*, and *silver* with *gold*.

Antithesis arrays in stronger light;

Thus white opposed to black appears more bright:

'Though deep yet clear, though gentle yet not dull,

Strong without rage, without o'erflowing, full.'

Climax.

Climax (from the Greek word for 'a ladder') consists in an arrangement of a string of different thoughts or expressions in an ascending scale of force, so that the last is the strongest. If the expression fail to do this, and the last term be weaker than the striking than one that has preceded it, there is an anticlimax.

SAMPLES OF CLIMAX:—

What a piece of work is man! How infinite in faculties! In form and motion how express and admirable! In action

like an angel! In apprehension how like a god!

The natives are slighted, scorned, injured, oppressed, degraded! Their tyrant is looked up to, rewarded, honoured, and adored!

EXAMPLE OF ANTI-CLIMAX OR BATHOS—

'And thou, Dalhousie, the great god of war
Lieutenant-Colonel to the Earl of Mar!'

Here the glory of the individual thus spoken in the epithet, 'great god of war.' After that holding a commission as lieutenant-colonel is trifling.*

By Climax we in Rhetoric learn to climb,
By steps ascending to a height sublime;
As thus: 'Who wields this mighty empire's
What man? what hero? angel?—nay, what

5. **Inversion.**—Inversion places words in a for the sake of emphasis,† as—

War at that time there was none
This is much more spirited than the tame st
There was no war at that time.

Other examples:—

'Silver and gold have I none.'—Acts iii. 6.
'Jacob have I loved, but Esau have I hated.'—E

6. **Pleonasm.**—Pleonasm makes language using words that are unnecessary, as—

I saw it *with these very eyes*.

Though Pleonasm is spoken of as a figure of i sequently as an embellishment of language, i often a defect, to which the language of uneduc particularly liable. This fact is too obvious to req

7. **Metalepsis** (Greek, μετάληψις = a taking union of two or more figures of different kinds in

e.g. 'In tears and muslin.'—*Dickens*.

* I find this example quoted in half a dozen differ student will get just as good an idea of an Anti-Clima illustration. An auctioneer, descanting eloquently on t country mansion, thus called the attention of the coe which flowed through the grounds:—'O, *such* water l breath of spring; clearer than crystal; pure as wa sparkling as the water of Olympus!' And then he add *right sort of water to boil potatoes in.*

Note that epitaphs frequently indulge in Bathos, e.g.—

She was an amiable and affectionate wife and m
could play well on the piano.

† **Emphasis** (Greek, ἑμφασις = to make clear) is a stre cular words, or a particular arrangement of words, in meaning clearer or more forcible.

Tropes or Figures of Thought.

Simile.

Simile (Lat. *simile*, like) is the expression in full of a resemblance between two things or two actions, and is known by its sign, which is generally *like* or *as*, e.g.—

Swift, in his decay, was *like* a giant tree withered at the top.

He rushed upon his adversary *like* a lion.

By Simile comparison is made ;

By 'as' or 'like' the sense is oft conveyed :

As, '*Like* a lion raged the ruthless foe ;'

Or, '*Like* a mantle lay the fallen snow.'

2. Metaphor.

Metaphor—a bolder figure—expresses a resemblance without using any sign of comparison. It is, in fact, the Simile cut down or compressed by the omission of words like *as* or *like*, e.g.—

That statesman was long *a pillar of the throne*.

A Metaphor may assume a variety of forms. As there is often a certain amount of difficulty in applying the ordinary definitions of Metaphor to particular cases, a definition is here submitted which, it is hoped, has the merit of clearness and simplicity :—

A Metaphorical expression is one in which the name of one thing (which includes persons), action, or condition is put for the name of some other thing, etc., on account of some real or fancied resemblance between them.

- (1) Person or thing, as—

Palmerston was *a pillar of the throne*.

Public meetings are *the safety valves* of discontent.

He was cut off in *the flower* of his age.

- (2) Action, as—

The ship *ploughs* the waves.

The waves *were sleeping* on the bosom of the lake.

He came *sailing* down the street like a person of vast importance.

- (3) State, condition, etc., as—

Puffed up with vanity and self-conceit.

The ships returned laden with *golden grain*.

Boiling over with rage, he rushed from the assembly.

- (1) Metaphors should neither be too gay, nor too elevated, but be suited to the subject.
- (2) They must be drawn from the most common ideas, such as raise in the mind, and such ideas must be avoided.
- (3) Every Metaphor should be so chosen, which is clear and striking, and easy to be discovered.
- (4) Metaphorical and plain should not be mixed together.
- (5) Two different Metaphors should not be used on the same subject.
- (6) Metaphors should not be too far pursued.
- (7) Too far pursued. Even pushed too far.

EXAMPLES OF BAD METAPHOR

- (1) 'Here lay
His silver skin laced with his
(2) 'To *perishing* with snow the
Winter).
(3) 'To
Steeped in the colours of their
Unmannerly breeched with green
(4) 'To take up arms against a sea of troubles
(5) 'Was the best

and *legs in breeches* is very hard to detect, and the whole expression is not far short of disgusting. In (4) there is a confusion of Metaphors. It is not usual to take up arms against a sea, though had Shakespeare written 'a *host* of troubles,' the Metaphor would have been perfect. In (5) there is another confusion of Metaphors. Supposing that a man could 'dress himself in' a hope, it would be clearly impossible for the hope to 'get drunk' or to 'fall asleep.' To make the Metaphor passable, hope should have been personified throughout, and instead of writing 'in which you dressed yourself,' the poet might have said, 'in which you confided.' In this way the Metaphor would have escaped being incongruous and unintelligible. But to amend the language of Shakespeare may be thought, possibly, too audacious! We will merely say, then, that the passage, if amended in some such way, would have been, to our weak comprehension, much easier, and that, whatever licence may be accorded to Shakespeare, a modern writer who thus mixes up his Metaphors will find little favour in the hands of a 19th century public.

A Metaphor resemblance puts in place
Of common words, and adds a vivid grace:
As *golden harvest*, or a *storm of rage*;
Brine thy wrath, for 'Ne'er in strife engage.'

3. Allegory.

Allegory is a Metaphor expanded to considerable length, or perhaps a string of connected and consistent Metaphors. In the *Pilgrim's Progress* the Metaphor, or series of Metaphors, takes up an entire volume, the art of the writer manifesting itself in the wonderful unity of the whole. The leading Metaphor on which the entire composition is dependent is something like this: 'The life of a Christian is a perilous journey with a happy termination.'

As Allegory metaphors extends,
And with their images deep meaning blends.

4. Personification or Prosopopæia.

Personification speaks of lifeless things as if they were persons. There are three varieties of this figure, viz—

- (1) Ascribing qualities, as, *A cruel pestilence*.

- (2) Ascribing actions, as, 'The sea *saw* it, and fled.'
- (3) Ascribing attributes, such as speech and hearing, 'The *listening* oaks, 'The *babbling* brook, etc.
 Prosopopœia persons makes of things,
 As, 'Now the moon *her* pearly radiance flings :'
 'The brook goes *prattling* on its pebbly way :'
 Or, 'The still morn *goes forth with* sun-tide gray.'

5. Hyperbole.

Hyperbole (Greek, 'over-throwing') is an exaggeration for the sake of effect. Thus we say, 'as quick as lightning,' 'hot as a furnace,' or 'as old as Adam.' This is a figure which occurs frequently in common conversation, though the frequency of its occurrence varies, perhaps, in inverse ratio to the culture of the individual. Properly managed, a certain amount of hyperbolic language lends life and vigour to the utterances of an orator or pleader.

Hyperbole exaggeration shows ;
 As, 'boundless wealth,' 'no brains,' 'ten thousand woes.'

6. Irony.

Irony expresses a statement more emphatically, by words which denote exactly the reverse, as, 'He is a perfect Solomon.' The real meaning of this assertion is that the person spoken of is very ignorant or foolish. See Job xii. 1 and 2. 'And Job answered and said, No doubt but ye are the perfect and wisdom shall die with you.' By seeming to assert that critics that there would be a dearth of wise men after they were dead, Job implies very ingeniously and severely that they are not wise, but foolish.

To irony dissembling words belong,
 As, 'Thanks, proud peacock, for thy tuneful song !'

7. Apostrophe.

Apostrophe is literally 'a turning off' (Greek, *apostrophē*). It means the turning off from the regular course of the statement to address some person or thing. (Compare the expression 'a determination of the blood to the brain.') Things which are absent or dead as though they were living and present, and persons who are absent or dead as though they were living and present, are addressed as if they were present.

'O my son Absalom ! would God I had died for thee, O Absalom, my son, my son !'

'Soul of the just ! companion of the dead !
Where is thy home ? and whither art thou fled ?'

This simple figure is one that is extensively used in poetry, and is exemplified in many noble and beautiful passages.

Apophthegm, as thoughts and feelings press,
Turns to some object with a brief address ;
'Accursed thirst of gold !' The crimes how great,
Which thou dost urge mankind to perpetrate !'

Metonymy.

Metonymy ('change of name') is the substitution of one name for another which expresses a kindred idea, or the substitution of the name of one thing for the name of another in which the first is closely connected. This figure has several varieties. For example, it puts—

- (a) The cause for the effect, as—
I am reading Shakespeare (for Shakespeare's works).
- (b) The effect for the cause, as—
Grey hairs (for old age).
- (c) The sign for the thing signified, as—
The Crescent (for the Turkish empire).
The Cross (for Christendom).
- (d) The container for the thing contained, as—
The 'flowing bowl' or 'the bottle' (for intoxicating liquor).
The House (for the 670 members of Parliament).
The kettle (for the water, as in 'the kettle boils').

Metonymy denotes a change of name ;—
Of different words the sense is still the same ;
As, 'John reads *Virgil*' (meaning Virgil's works) ;
'Respect grey *hairs*' ; 'Death in the *bottle* lurks' ;
'The *kettle* boils' ; 'The *Press* hath wondrous power' ;
'Here in the *flesh* we die from hour to hour.'

Synecdoche.

Synecdoche expresses a whole by naming a part, or *vice versa*. Thus for 'ten line-of-battle ships,' we sometimes write, 'ten of the line' ; and instead of 'I lived in his house ten years,' we say, 'I lived ten years under his *roof*.'

Synecdoche, we see, with pleasing art
Puts part for whole, and sometimes whole for part :

'Beneath this *roof* ten *summers* have I *passed* ;'
 'Yon *fleet* of twenty *mail* is anchored fast ;'
 'And praising *Spring*, a voice from *Virgil* hear,—
 Green are the *roads* ; most beautiful the *pair* !'

PRESENTIVE AND SYMBOLIC WORDS.

These terms have more to do with Philology than Grammar, but they are so important that in a work dealing with 'Our Mother Tongue,' the absence of any explanation would be a grave omission.

A Presentive Word is one which of itself presents conception to the mind or memory, as, *poker*, *scamless*, *gnome*, *elucidation*, *strong*, *rough*, *large*, *here*, *strike*, *move*. Note also the Roman Numerals *I*, *II*, *III*.

A Symbolic Word is one which of itself presents meaning to the mind, and which depends for its intelligibility on its relation to some *Presentive Word* or words, as, *and*, *else*, *from*, *he*, *I*, *how*, *never*, *since*, *who*, *yet*. Note also Arabic Numerals and the Roman Numerals after *III*.

What Parts of Speech are Presentive or Symbolic?

As the Parts of Speech do not confine themselves to their own class, and indeed cannot be rigidly separated, 'demarcated,' our answer will only be generally correct.

Substantives, *Adjectives*, *Nounal Adverbs*, and the greater part of *Verbs* are **Presentive**.

Pronouns, *Articles*, *Prepositions*, *Conjunctions*, the *Substantive* and *Auxiliary Verbs* are **Symbolic**.

Onomatopoeic words and Interjections appear to be mediary. Note also the Noun *thing* and the Verb *do*.

As long as one hundred and thirty-seven years ago distinction of Symbolic and Presentive was noted, and '**Hermes**,' a famous book on '*Universal Grammar*,' we find words classified, as—

- (1) Significant by themselves (Presentive).
- (2) Significant by Association (Symbolic).

These divisions are also called by Bopp the *Nounal Presentive* and *Pronominal Symbolic*.

Transition from Presentive to Symbolic.*Presentive Words tend to become Symbolic.***Examples—****1. Noun, e.g. *thing*.**

Thing was originally Presentive, the Saxon Verb *thingian* meant to compromise (Latin *pacisci*). Even now we find it Presentive in kindred languages. The Norwegian Parliament is the **THING**. In the Isle of Man the hill from which the laws are proclaimed is *Tynwald*.

'And to the Hus-*Thing* (house thing) held at Mere
Gathered the farmers far and near.'

—*Longfellow's 'Saga of King Olaf.'*

When *things* are opposed to persons, the word is used somewhat *presentively*. But it is employed purely *symbolically* in

'Thou, O Lorde God, art the *thyng*e that I longe for.'

—*Ps. lxxi. 4 (1539).*

2. Verb, e.g. *shall*.

(a) *Shall* originally signified *to owe*, and was **Presentive**,

e.g.—

'Hu micel *scelt* thu?' = 'How much *owest* thou?'—*Luke xvi. 5.*

'By the faith I *shal* to God.'—*Chaucer.*

Cf. German *schuldig* = indebted.

(b) It is sometimes used *intermediately*, e.g.—

'If the Reformers saw not where to draw the line, who *shall* arraign them.'—*Milman.*

'If I die, no man *shall* pity me.'—*Richard III. Act v. Scene 3.*

(c) Now, *shall* is used **Symbolically** as a mere Auxiliary,

e.g.—

I *shall* come, to-morrow.

3. Adverb, e.g. *now*.

(a) *Now* is the accepted time (Presentive).

(b) *Now* faith is the substance of things hoped for (Symbolic).

This tendency is shown also in the rise of Alphabets, the *as* at first being undoubtedly Presentive.

Our *A* was at first the picture of an eagle, *B* of some other bird, *D* was a man's hand, and it is probable that the Arabic Numerals were at first composed of the number of strokes which they represent.

Thus the *pictorial* and rhyming Alphabets, *e.g.*—

'**A** was an archer, **B** was a Butcher,' etc.,

are founded on true principles, especially when the illustration can be made in the form of the letter, as—



for snake. When **A** represents an Archer, it is *Presentive*; when it represents a vowel sound, it is *Symbolic*.

Caution.

Of course, all language is radically Symbolical, but our two terms are not used absolutely but relatively.

The real difference between the *Presentive* and *Symbolic* words lies not in the absence of symbolism in the former, but in the lack of the presentive faculty in the latter, which leaves their unmixed symbolic character fully exposed.

PART IV.

THE HISTORY OF THE ENGLISH LANGUAGE.

IMPORTANCE OF PHILOLOGICAL STUDIES.

"I know there are some who, when they are invited to enter at all upon the history of the language, are inclined to make answer. "To what end such studies to us? Why cannot we leave them to a few antiquaries and grammarians? Sufficient to us to know the uses of our present language, to obtain an accurate acquaintance with the language as we now find it, without concerning ourselves with the phases through which it has previously passed." This may sound plausible enough; and I can quite understand a rural lover of his native tongue, supposing he had not bestowed much thought upon the subject, arguing in this manner. And yet indeed, such argument proceeds altogether on a mistake. One sufficient reason why we should occupy ourselves with the past of our language is, because the present is only intelligible in the light of the past, often of a very remote past indeed. There are anomalies out of number now existing in our language, which the pure logic of grammar is quite incapable of explaining; which nothing but a knowledge of its historic evolutions, and of the disturbing forces which have made themselves felt therein, will ever enable us to explain. Even as, again, unless we possess some knowledge of the past, it is impossible that we can even take a single step in the unfolding of the latent capabilities of the language, without the danger of some barbarous violation of its very primary laws.—ARCHBISHOP TRENCH.

We cannot have arrived thus far in the study of 'Our Mother Tongue' without noting that, even now, various dialects are spoken in England. The Greek student will also remember that Language was divided into three principal and many subordinate varieties.

We note, too, the existing tendency (enormously retarded, however, by the universality of books and facility of communication) to form new dialects of English in Ireland and America, and that French, Italian, Spanish, etc., are the children of Latin.

Pursuing the course thus indicated, we discover that certain languages may be arranged in groups, as the Romanic, Hellenic, Celtic; these groups in larger groups, as the Kelto-Greek, Italic; and finally in families, as the Aryan, Semitic, and Turanian.

'The Science of Language thus leads us up to that high summit, from whence we see into the very dawn of man's life upon earth; and where the words which we have heard often from the days of our childhood—'**And the whole earth was of one language and of one speech**'—assume a meaning more natural, more intelligible, more convincing than they ever had before.'—*Max Muller*.

The first part of our grouping is materially assisted by History, the last part is due entirely to Comparative Philology, which, however, abundantly repays its historical debts. (See chapter on '**Yes'r, Yes'm.**')

One great obstacle to progress was the assumption that *Hebrew was the original language*; and it was not until the latter part of the seventeenth century that the great *Leibniz* established the principle that the true method of proceeding was to abandon *a priori* assumptions, to collect as many facts as possible, and then upon their basis to proceed scientifically by inductive reasoning.

From that time many fragmentary and isolated yet valuable truths were arrived at; but it was not until *Sir William Jones* and others in 1784 undertook the study of Sanscrit, that the feeble and scattered rays were focused.

He declared that no philologist could examine Sanscrit, Greek, Latin, Gothic, Celtic, and Persian without believing in their common origin.

Since then, German scholars have been most distinguished, and in 1801 *Schlegel* declared that the languages of India, Persia, and Europe formed one group, to which he gave the name *Indo-Germanic* [or *Aryan*].

Bopp's Comparative Grammar (published 1833-52) conclusively established the truth of Schlegel's assertion, and enormous progress has since been made.

We finally have concluded that the people speaking the parent tongue were located in the north-west of Hindustan.

In ancestral language the epithet of **Aryan** has been used by the philologists of Germany. **Aryan** is a Sanscrit word; in the later Sanscrit it means *noble*, or *of good birth*. It was, however, originally a national name. Etymological signification of *Arya* is *one who ploughs or tills*. (Lat. *arare*, and the English *ear*=to plough), and yet must have denoted originally an **agricultural** as distinguished from a nomadic or pastoral people.

What sort of People were the Aryans?

Unfortunately, **no written literature** of this people is known. But by comparing the common linguistic features of various members of the group, we have discovered many old characteristics of the parent of the group. Accordingly we find that there are about 950 root-words in Sanscrit which appear in European languages. Note the family likeness following:—

				English.	Sanskrit.
German	Brother	Ice-landic	Bradr	Two	Dvi
	Broder	Latin	Frater	Mouse	Musa
	Bræder	Persian	Bradr	Father	Patri
Slavic	Bratshur	Tartar	Bruder	Sitteth	Sidati
	Bruder	Russian	Bratr	Stand	Stha
Sanskrit	Broder	Sanskrit	Bhatre	Sweetest	Svadishttha
				Star	Tara
				Wit	Vid

Now that nations in their progress towards civilisation pass through various *Periods*, such as the *Hunting*, *Pastoral*, *Barbarical*, *Trading*, and *Manufacturing* Periods. Now the *Periods*, above referred to, relate chiefly to *Agriculture* and *Commerce*, and we find few or none which a Commercial Period would require. We conclude, therefore, that the Aryans had fully reached the *third* period, and had made but little progress towards the *fourth*.

They had domesticated animals, built houses and ships, made roads, learned to plough and even weave, and acquainted with the use of iron. They recognised chiefs and kings, the dominion of law and custom, the ties of blood, and the bonds of marriage.

They also worshipped a Supreme Being under different names, which denoted his varied attributes.

Max Muller says :—' It should be observed that most terms connected with the chase and warfare differ in the Aryan dialects, while words connected with the peaceful occupations belong generally to the common loom of the Aryan language. This will show that Aryan nations had led a long life of *peace* before separated.'

Migrations of the Aryan Race.

Induced by domestic necessity or external pressure, after wave of settlers proceeded westward; and we can gather that the Kelts first emigrated, followed closely by the Hellenes, then by the Teutons, and finally by the Slavs.

[The **Jews**, the **Basques** of Spain, the **Magyars** of Hungary, the **Esths**, the **Finns**, the **Lapps**, the **Turks** perhaps the Gipsies, are not of Aryan origin.]

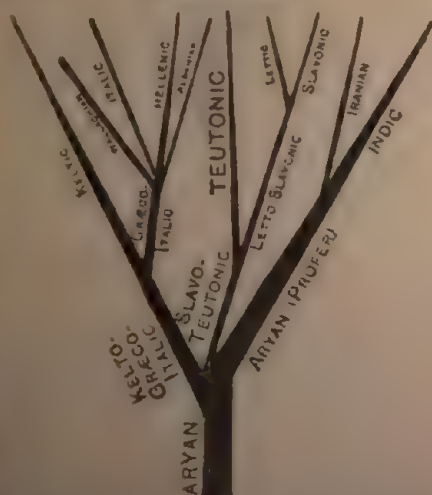
STOCKS OF THE ARYAN FAMILY.

The following table shows the relation of the leading Germanic Languages :—

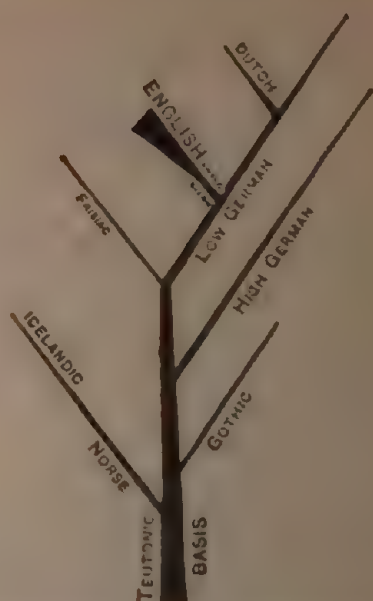
TABLE OF ARYAN OR INDO-EUROPEAN LANGUAGES.

I. Hindu . .	{	1. Sanscrit.
		2. Hindu, Hindustani, Bengali.
		3. Cingalese.
II. Iranian . .	{	1. Zend.
		2. Pehlvi.
		3. Persian.
		4. Pashtu.
		5. Armenian.
III. Keltic . .	{	1. Bas Breton or Armorican.
		2. Welsh.
		3. Erse or Irish.
		4. Gaelic or Highland Scotch.
		5. Manx.

- | | |
|------------|--|
| | 1. Latin. |
| Romanic . | 2. The Romance dialects of Latin—
(a) Italian, (b) French, (c) Spanish
and Portuguese, (d) Romansch,
(e) Wallachian. |
| Hellenic . | 1. Ancient Greek.
2. Modern Greek. |
| Teutonic . | 1. Low German, English , Dutch,
Flemish.
2. Scandinavian, Icelandic, Swedish,
Danish, Norwegian.
3. High German, Modern German. |
| Lettic . . | 1. Old Prussian.
2. Lettish. |
| Slavonic | 1. Russian.
2. Polish.
3. Bohemian. |



GENEALOGICAL TREE OF THE ARYAN FAMILY.
(From Farrar's 'Families of Speech'.)



RAMIFICATIONS OF THE TEUTONIC STOCK.

(From Farrar's 'Families of Speech'.)

It will clearly be understood from the above tables that **English is a low German Language**, akin to *Scandinavian, Modern German, and Dutch.*

The High German spoken on the southern uplands of Germany gave birth to the language of Goethe and Schiller. Upon the flat heaths between the Eyder and the Rhine arose the **Anglo-Saxon** and the Dutch, which are kindred to the *Low German.*

In A.D. 455 the **Saxons** first settled in England, occupying the south; next in interior numbers came the Jutes, who seized Kent and its neighbourhood; and last, but most numerous,

appeared the **Angles**, who colonized the north, north-east, and centre.

The successive migrations extended over about one hundred and twenty years.

The most numerous tribe, the Angles, gave its name to the country; and that tribe, which first appeared, imposed its title upon all the settlers.

It is sufficiently correct to say that they all spoke sub-dialects of Saxon.

Modern English, then, is only a somewhat altered form of the language which was brought into England by the Saxons and Angles, and which in its early form, before the changes consequent upon the Norman Conquest, is commonly called **Anglo-Saxon**. The grammatical framework of modern English is **Anglo-Saxon** still.

As regards its form, Anglo-Saxon (or old English) differed from Modern English in this respect, that it had a much greater number of grammatical inflections. Thus Nouns had five cases, and there were different declensions (as in Latin); Adjectives were declined, and had three genders; Pronouns had more forms, and some had a dual number, as well as a singular and plural; the Verbs had more variety in their personal terminations. The greater part of these inflections fell into disuse in the course of the three centuries following the Norman Conquest, the grammatical functions of several of them being now served by separate words, such as Prepositions and Auxiliary Verbs. This change is what is meant, when it is said that **Anglo-Saxon** (or ancient English) was **inflectional**, and that **Modern English** is an **analytical** language.

Despite these natural changes, and the numerous foreign words introduced during the last nine hundred years, *English* is still, both in **Grammatical Structure and Inflections**, essentially *Teutonic*. As regards its **Vocabulary**, however, Modern English is, to a certain extent, a *mixed* language, inasmuch as many words have been obtained from non-Teutonic sources.

Max Müller says:—‘It is indifferent by what name the language, spoken in the British Islands, be called, whether

English or British or Saxon; to the student of language **English is Teutonic, and nothing but Teutonic.** Though every record were burnt, the English language, as spoken by any ploughboy, would reveal its own history if analysed according to the rules of Comparative Grammar.

‘Without historical help, we should see that **English is of the Low German branch of the Teutonic class of the Aryan family.**’—*The Science of Language*, Lecture II.

What is the Proportion of Foreign Words in English?

Modern English dictionaries contain about **thirty-eight thousand words**, exclusive of Past Tenses and Participles, and of this number **twenty-three thousand** or thereabouts have been found to be of **Saxon** origin. These words amount to about five-eighths, or 63 per cent., of the whole, and this fraction represents, with approximate accuracy, the proportion of Saxon words in common use.

But as, in common use, the Articles, Pronouns, Prepositions, Conjunctions, and Auxiliary Verbs recur more frequently than other words, and as these are generally of Saxon origin, the actual proportion of Saxon words in speech or writing exceeds the proportion as fixed by the dictionary. The excess differs in different writers, thus—

	Percentage of Saxon Words
In Robert of Gloucester,	95
„ the New Testament,	92½
„ Chaucer: <i>Two Tales</i> ,	92½
„ Sir T. More, seven folio pages,	85
„ Shakespeare, three Acts,	90
„ Milton's <i>Paradise Lost</i> ,	80
„ Pope's <i>Essay on Man</i> ,	80
„ Macaulay's <i>Essay on Bacon</i> ,	75
„ Cobbett's <i>Essay on Indian Corn</i> , chap. xi.,	80
„ Ruskin's <i>Modern Painters</i> ,	72½
„ Ruskin's <i>Elements of Drawing</i> ,	82½
„ Tennyson's <i>In Memoriam</i> ,	90

—*Professor Marsh*. Quoted also by Angus and Daniel.

Poetry, it should be observed, contains more words of Anglo-Saxon origin, in proportion, than prose does. This is because the subjects of which it treats are not much influenced by modern discovery, nor is the phraseology which describes them.

DIFFERENT ELEMENTS OF THE ENGLISH VOCABULARY.

1. PURELY ENGLISH WORDS.
2. THE KELTIC ELEMENT IN ENGLISH.
3. THE SCANDINAVIAN ELEMENT.
4. THE GREEK-LATIN ELEMENT OF THE 1ST, 2ND, 3RD, AND 4TH PERIODS.
5. WORDS FROM THE SPANISH.
6. WORDS FROM THE PORTUGUESE.
7. WORDS FROM THE ITALIAN.
8. WORDS FROM THE DUTCH.
9. WORDS FROM THE GERMAN.
10. WORDS FROM MISCELLANEOUS SOURCES.

Meaning of Old English Words.

As might be expected, the purely English words denote mainly (besides natural objects) such objects and occupations as belong to a primitive state of civilisation. Though our ancestors had passed far beyond the stage of development

‘When wild in woods the noble savage ran,’

their ideas were as yet comparatively simple, and we find a corresponding simplicity in their vocabulary. The purely English words include—

- Names of kindred, home, and domestic life, *e.g. father, mother, hearth, roof, meat, drink, cradle.*
- “ of the simpler natural feelings of body or mind, *e.g. smile, tear, glad, sorry.*
- “ of the most familiar objects of sense, such as the elements and their changes, *e.g. fire, water, earth, wind, storm, rain.*
- “ of the seasons, *e.g. spring, summer (not autumn), harvest, winter.*

- names of the divisions of time, *e.g. day, night, month, year, morning, noon, evening.*
- " of the features of natural scenery, *e.g. hill, dale, stream, tree.*
- " of the heavenly bodies, *e.g. sun, moon, star, sky.*
- " of the organs of the body of man and beasts, *e.g. ear, mouth, nose, hand, arm, horn, tail, hoof.*
- " of the commonest animals and insects, *e.g. cow, dog, duck, hen, frog, fly.*
- " of the familiar qualities of natural objects, *e.g. white, black, smooth, narrow.*
- " of trees and plants, *e.g. apple, ash, beech, birch, corn, wheat.*
- " of the ordinary transactions of the market-place and the farm, *e.g. trade, business, smelt, plough, wagon, sow, reap.*
- " of the modes of bodily action and postures, *e.g. stand, sleep, wake, talk.*
- " of those kinds of industry that were practised by the Low German settlers, *e.g. ship, keel, heave, tan.*

I. PURELY ENGLISH WORDS—their Grammatical Characteristics.

Our grammar, it is often stated, is still English, though many foreign words have been introduced into the English vocabulary. The truth of this assertion is sufficiently evident when it is considered that the purely English words, as distinguished from those of foreign extraction, are the following:—

1. (a) Demonstrative Adjectives—*a, the, this.*
The Pronouns.
The Numerals—except *second* (Lat. *secundus*), *million, billion*, etc.
- (b) The Auxiliary and Defective Verbs.
- (c) Most Prepositions, Conjunctions, and Adverbs, and place.
- (d) Nouns that form their Plural by vowel mutation.
- (e) Verbs that form their Preterite by change of vowel.
- (f) Adjectives that form their Degrees of Comparison irregularly.

Most Mono-Syllabic Words.

Most Words with Distinctive English Prefixes or Suffixes, such as those with—

Prefixes, . *a-, al-, be-, for-, ful-, on-, over-, out-, under-*.

Suffixes, . $\left\{ \begin{array}{l} \text{To Nouns: } -hood, -ship, -dom, -th, -ness, -ing, \\ \quad -ling, -kin, -ock. \\ \text{To Adjectives: } -ful, -ly, -en, -ish, -some. \\ \text{To Verbs: } -en, -er. \end{array} \right.$

As civilisation increased and science advanced, as social relations became more complex and thought more subtle, demands for a wider and more abstract vocabulary were made upon our 'Mother Tongue.' Able as Saxon was to comply with them, her lowly aid, as **the language of the vanquished, was too often rejected**, and Classical sources were drawn upon. Thus we find that, for the most part, *generic* and complex *Abstract* terms are of Classical, but that *specific* and *Concrete* terms are of Saxon, origin.

Generic :—Colour, motion, sound, crime, animal, number.

All these words come from the **Latin** (number through French).

Specific : $\left\{ \begin{array}{l} \text{Sit, lie, sleep, etc. (But } \textit{repose} \text{ is from the Latin.)} \\ \text{Hot, cold, warm, etc. (} \textit{sensation} \text{ is from the Latin.)} \\ \text{White, red, black, grey, etc. (} \textit{colour} \text{ is from the Latin.)} \\ \text{Walking, running, etc. (} \textit{motion} \text{ is from the Latin.)} \\ \text{Singing, laughing, etc. (} \textit{sound} \text{ is from the Latin.)} \\ \text{Thief, murder, robbery, etc. (} \textit{crime} \text{ is from the Latin.)} \\ \text{One, two, three, etc. (} \textit{numeration} \text{ is Latin.)} \\ \text{Man, sheep, calf, etc. (} \textit{animal} \text{ is from Latin.)} \end{array} \right.$

Saxon.

Hence we particularize and define things in Anglo-Saxon, but generalize and define abstractions in words of Greek or Latin origin.

It has been alleged that Anglo-Saxon could not have furnished words to take the place of *impenetrability*, *incomprehensibility*, etc. But this is not so, *unthoroughfaresomeness*, which, properly Saxon, would discharge the duties of *impenetrability*, *its uncouth look would vanish* with familiarity.

...largely in vogue even among
considerable number of Latin
invasion introduced (not a doi
a new population, which exten
borders the ancient inhabitat
portion of the females.

Among words of Keltic origi

1. Some Names of Physic
2. Many Names of Thing
Field Use.

3. A few Words of late Int

4. Keltic Words derived th

1. Geographical Names :-

(a) **Mountains:** *Chiltern*,

(b) **Rivers:** *Avon, Aune* (t
Esk (*Axe, Exe, Usk*,
= water, with which t
= water of life = whisl

* The student who wishes to comm
may find it useful sometimes to com
following list of Keltic words in Englis
cause it to remain fixed in the memory :

A *lad* and a *lass* lived in a *ca*
She with her *clouts* and *croes*
He with his *mattock*, *basket*,
Did many a useful *task*,
She could *darn* and *hem*, he
And *carre* the *stock* :

- (c) **Towns:** *Caerleon, Caermarthen, Carlisle, Dover, Wisbeach*, etc.
 (d) **Islands:** *Arran, Bute, Man (Mona), Mull*.
 (e) **Counties:** *Glamorgan, Hampshire, Kent (cant = corner), Cornwall*.

At the mouth of a river): *Aberystwith, Inverness*.

Arran Aird (high): *Ardrossan*, Part of *Aird*.

Ard (field): *Au. Ainhloir*.

Ard (village): *Balbroggan*.

Ard (mountain): *Ben More, Ben Arden*. (See Pen.)

Ard (a clearing): *Alairgvarrie*.

Armagh ground): *Brannan*.

Ar (the tanks and brace o' bonny Down).

Ar (a hill): *Carlisle, Caermarthen*.

Ar (a heap of stones): *Cairn toul*.

Ar (a valley): *Armagh*. (See Cwm.)

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Gwent (a plain): *Winchester*.

Inch or Ennis (island): *Inchard, Enniskillen*.

Inver = Aber: *Inverness*.

Kill (cell or chapel): *Kildare*.

Lin (a pool): *Linlithgow, Lynn Keyis*.

Llan or Lam (a sacred enclosure):

Llandaff (Church of St. David),

Llanstephan and Launceston

(Church of St. Stephen), *Lampeter*

(Church of St. Peter).

Man (place): *Manchester, Akemanchester* (the old name of Bath).

* Pen (mountain, see *Pen* used in Scotland): *Parrith* (in Cumberland), *Pennemawr* (Wales),

Pennance (Cornwall).

Strath (broad valley): *Strathclyde*.

* Tre (town): *Coventry* (town of the convent), *Darenty* (town of the two Avons).†

2. **Miscellaneous Words**, many of which have been derived through Norman French from the Keltic language spoken by the Gallic Kelts:—†

Ar (a valley): *Armagh*. (See Cwm.)

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Bran (bran, skin of wheat).

Button (botron).

Cabin (cab, caban, hut).

Calf of the leg (calpa, lump).

Carol (carawl, love-song).

Chine (cshn, back).

Clout (chot, patch).

* 'By tre and pol and pen,

You may know the Cornish men.'—*Old Song*.

† See *Transactions of Philological Society*, vol. i, p. 171.

‡ From *Transactions of Philological Society*, 1855, p. 210.

- Coble (*ceubal*, boat).
 Cock in *cock-boat* (*cock*, boat).
 Cocker (*cooken*, to indulge).
 Cod in *pease cod* (*cod*, pocket).
 Cower (*cwarian*, to squat).
 Crimp (*crim*, crimp, ridge).
 Crisp (*crish*, crisp).
 Crockery (*crochan*, pot).
 Crook (*crag*, hook).
 Cudgel (*cog*, truncheon; *cage?*, short staff).
 Cuts = lots (*cutus*, lots).
 Dad (*tad*, father).
 Dainty (*dantach*, choice morsel).
 Darn (*darn*, patch).
 Duck (*duiau*, to cut short).
 Filly (*filawg*, a young mare).
 Flaw (*flaw*, splinter).
 Fleam (*fflam*, cattle-lancet).
 Fluff (*pluf*, feathers).
 Plainmery (*llymry*, jelly made with oatmeal). For the *ffep*, Fluellen for Llewellyn.
 Frieze (*ffris*, nap of cloth).
 Fudge (*fuc*, deception).
 Funnel (*ffinel*, chimney).
 Garter (*garlas*, from *gar*, shank, *tar*, tie).
 Glen (*glyn*, valley).
 Goat (*goyul*, mask).
 Goli (*gob*, heap).
 Goblin (*goblyn*, a sprite).
 Gown (*gwen*).
 Gridle (*greidell*, iron baking-plate).
 Gruel (*grual*).
 Grumble (*grymialu*, to murmur).
 Gyve (*gyfyn*, fetter).
 Harlot (*herlartud*, youth; *herlades*, *harden*, hoyden).
 Hawk (*hawh*, to expectorate).
 Hem (*hem*).
 Hitch (*heuan*, to halt).
 Hog (*huch*, swine).
 Hoyden (*hoyden*, flirt).
 Jag (*grynich*, to shudder).
 Kex (*cex*, hemlock).
 Kick (*cic*, foot; *ciciaw*, to kick).
 Kiln (*yl*, *cyln*).
 Knell (*cnell*, passing bell).
 Knob (*cnag*, button; *cnach*, a).
 Knock (*cnoc*, rap; *cnag*, to).
 Knoll (*cnol*, hillock).
 Lad (*llawd*, youth).
 Lass (*llas*, girl).
 Lath (*llach*).
 Mattock (*matoc*).
 Mesh (*ming*, stitch in netting).
 Map (*map*).
 Muggy (*magud*, sultry).
 Nudge (*nyngnu*, to shake).
 Pail (*peol*, pail or pot).
 Pan (*pan*, cup or bowl).
 Paunch (*paneg*, *penngun*, cut).
 Peek (*per*, *pezel*, a measure).
 Pellet (*peol*, a little ball).
 Piggie (*picyn*, a small vessel).
 Pimple (*pump*, round mass; knob).
 Pitch (*pietan*, to throw).
 Potage (*pot*, a cooked mass).
 Rail (*rhail*, fence).
 Rash (*rhaz*, slice).
 Rim (*rhim*, raised edge or border).
 Rug (*rhawch*, rough garment).
 Size (*yth*, glue).
 Slough (*slug*, to swallow).
 Smash (*smash*).
 Smooth (*smueth*, even, soft).
 Suck (*sug*, to sleep).
 Solder (*sawduriau*, to join, cement).
 Stack (*ystax*, shock of corn).
 Tackle (*tach*, instrument, tool).
 Tall (*tad*, lofty).
 Tarry (*tarrau*, to loiter).
 Task (*tagg*, a job).
 Tassel (*tasel*, fringe, tuft).
 Ted = to spread hay (*ted*, spread).
 Tent (*dentur*, frame for hanging cloth).
 Tinker (*tinercid*, literally tallowest craft).
 Toss (*tasiau*, to throw).
 Trace (*trac*, chain or strap for drawing).

Trip (*trifian*, to stumble).
 Vassal (*gwas*, youth, servant).
 Wain (*gwasin*, carriage).
 Wail (*gwall*, lament).
 Want (*chreant*, desire).

Wed (*gwedlu*, to yoke, marry).
 Welt (*gwahd*, hem, border).
 Whin (*chwyn*, weeds).
 Wicket, Fr. *guichet* (guiced, little door).

3. **Words of late Introduction.**—The following are true Celtic words, but not original constituents of our tongue, as—

Flannel.	Clan.	Slogan.
Tartan.	Kilt.	
Plaid.	Reel.	

4. **Words that have come to us from the Celtic,** not directly, but through some other tongue, *i.e.* Latin or Norman French, as, *druid*, *bard*.

III. THE SCANDINAVIAN ELEMENT.

Words of Scandinavian Origin.—The first appearance of the 'Northmen' in this country was in the year A.D. 787. From that time forward men of Scandinavian race (Picts, Norsemen, and Danes) made repeated incursions into this island during three centuries, and established themselves along the eastern coast. In consequence of this a good many Scandinavian words made their way into common use, and Danish or Scandinavian forms appear in many names of places in the districts occupied by the Scandinavian invaders, such as *by* ('town,' as in Grimsby); *scow* ('wood,' as in Scawfell); *fora* ('waterfall,' as Stockgill Force); *holm* ('island,' as in Langholm); *ness* ('headland,' as in Furness); *ey* ('island,' as in Orkney), etc.

It is sometimes extremely difficult to judge whether words of Scandinavian or English origin, these languages springing (as our tables show) from the common Teutonic basis.

1. **Geographical Names** (especially of places in the east and north of England, and on the coast), as—

Ark or argh, a temple or altar : *Arkholm*, *Grimsargh*.
 Beck, a brook : *Holbeck*, *Beckford*, *Wansbeck* (Woden's Beck).
 Bol, a dwelling : *Thorbol*.
 Brek, a steep : *Norbek*.

By, a town : Grimsby (Grim's Town), *Whithy* (the White Town), *Tenby* (Dane's Town).

Dal, a valley : *Scarsdale*.

Dan, a Dane : *Danby, Danesdale*.

Ey or ea, island (comp. *Faroe* = Sheep Islands ; *Stromsey* Stream Island) ; *Orkney, Sheppey, Selsey* (Seals' Island), *Cashell* Fell, a rock hill (comp. Norsk *ffjeld, Dovrefjeld*) : *Scarsdale, Snafell, Cross Fell, Goat Fell*.

Fisker, fish : *Fiskerton*.

Force, waterfall (comp. Norsk *foss*, as in *Voring Foss, Møllefoss*) : *Scale force, Low Force, Stock gill Force*.

Ford, forth, firth, an inlet of the sea (comp. Norsk *fjord*) : *Firth of Forth, Seasforth, Milford, Waterford*.

Garth, enclosure (comp. Norsk *gaard*) : *Applegarth, Fishguard*.

Gate, way : *Margate, Sandgate*.

Gill, a ravine, a small gravelly stream : *Eskgill, Ormesgill*.

Hag, haigh, haugh, high pasture land : *Haggate, Haggate, Kirkhaugh*.

Holm, an island (comp. Bornholm in the Baltic) : *Langholm, Steep Holm* (Bristol Channel), *Holmsforth*.

Kell, spring : *Kelby*.

Kirk, church : *Kirkby, Ormskirk, Kirkcudbright* (= St. Cuthbert's Church), *Kirkwall*.

Ness, a headland : *Dungeness, Furness, Sheerness*.

Scar, scarth, a steep rock : *Scarborough, Scarsdale*.

Scaw, wood : *Scarsfell*.

Skip, a ship : *Skipwith, Skipsea, Skipton, Skilly*.

Ster, place : *Ulster*.

Suther, sutter, sodor, south : *Sutherland, Sutterby, Sodor* ('*Sodor and Man*').

Tarn, a mountain lake : *Loughrigg-Tarn, Flat-Tarn, Tarn*.

Thing, ting, ding, a place of meeting : *Thingwall, Tingwall, Dingwall*. Comp. *husting* (hus-thing).

Thorpe, thorp, throp, a village : *Bishopthorpe, Burnthorpe, Milnthorp*. Altered to 'drop' : *Staindrop*.

Toft, a small field : *Lowestoft*.

Vat, lake : *Tamvats*.

Wig, wick, wich, a small creek or bay : *Wigtoft, Greenwich, Norwich, Sandwich, Ipswich, Wick, Berwick* (A.S. *wic* = village).

With, wood : *Langwith*.

Names of Persons.—The termination *-son* is Danish, as *Sweyn-Sen*, *Erikson*, *Anderson*. The Anglo Saxon termination is *-ing*. Compare Slavonic *Patronitch*, *Petrovski*. *Ulf* or *Ulf*, found in proper names, is Norse for 'wolf,' e.g. *Ulf* = the noble wolf.

Words in Common use—

cake	carl	hit	odd	slit
call	egg	husband	pudding	slouch
carouse	follow	hustings	ransack	slush
cast	ill	ill	rap	sly
chime	flay	irk	root	sneak
curl	flimsy	kid	same	spoil
dairy	fit	kindle	scold	swain
dash	knave	knife	score	take
daze	fro	law	scrap	thrall
die	gain	ling	scrape	thrift
din	gait	lark	shallow	tiding
done	gust	lubber	skill	ugly
dream	hair	lark	skin	want
droop	hansel	meek	sky	whim
drub	hop	midden	slant	weak
dwelt	heel	muck		

Note.—

- (a) The Icelandic forms of most of these words are almost identical.
- (b) Previous to the Danish invasions, a respectable literature was forming among the **Angles** in Northumbria, and **through this literary priority our language has taken its name** from that people.
- (c) The Danish invasions caused a great confusion in inflections, and consequently phonetic decay, just as the Norman Conquest did later on.
- (d) The Danish element and influence would undoubtedly have been greater, but for the cruel harrying of the North by the Conqueror.

IV. THE LATIN ELEMENT IN MODERN ENGLISH.

The great victory of Aulus Plautius over the Britons took place A.D. 43, and the Roman legions were withdrawn from Britain A.D. 410. The last that Britain had to do with the

almost fallen empire of Rome was in A.D. 446, when a letter styled from its mournful tenour 'The groans of the Britons' was despatched to Aëtius, the Roman ruler, imploring aid which he was quite unable to afford. The Latin introduced by the Romans themselves has been called **Latin of the First Period**. The Latin brought by the Church of Rome between the coming over of St. Augustine and the Norman Conquest is called **Latin of the Second Period**. The Latin introduced through the corrupt form of Norman French is called **Latin of the Third Period**. The Latin introduced by scholars at or through the *revival of learning* (latter part of the 15th century) is called **Latin of the Fourth Period**. To these we must add the contributions introduced through recent advances in Science, Art, and Social and Political Economy.

Latin of the First Period, A.D. 43-446.

During the Roman occupation many words were added to the native language (see Welsh), but **only about a dozen survived** the Saxon settlement, seven of which are perpetuated in local names connected with great military works and five are ordinary terms.

Military Terms—

- (a) **Castra** (neuter plural) = a camp.
caster, Casterton, Doncaster, Lancaster, Tadcaster.
castor, Castor, Thong Castor.
caistor, Caistor.
cester, Bicester, Cirencester, Gloucester, Leicester, Worcester.
chester, Chester, Chichester, Colchester, Manchester, Portchester, Winchester.
cister, Bedcister.
eter, Exeter (Excestre, Exetre, A.S.), Uttoxeter.
- (b) **Colonia** = a colony, Lincoln.
- (c) **Fossa** = a ditch or trench.
 Fosbridge, Fosbrook, Fosbury, Fossecot, Fossditch, Fossway, Stratton-on-foss.
- (d) **Pons** = a bridge, Pontefract, Pontypool, Pontypri

(e) **Portus** = a port, Portchester, Portgate, Portsea, Portsmouth.

(f) **Strata** = paved roads.
strad, Stradbroke, Sta Brooke, Stradsett, Ystrad.
strat, Stratfield, Stratford, Stratton.
street, Stretford, Stretham, Sireton.
street, Streatham, Sreatley.
street, Street, Streetly, Street-thorpe.

(g) **Vallum** = a rampart (Anglo-Saxon, *wal* = wall),
 Walbury, Walbury Hill, Wall Hill.

Ordinary Terms—

discus (A.S. *dis*.) = dish.

pirna (A.S. *pyrige*) = pear.

teglia (A.S. *tegel*) = tile.

millia passuum (A.S. *mil*) = mile.

callum = wall. Corrupted also into 'Old Bailey' and
baileff through the forms *ballum*, *balluira*, and *bayle*.

It is probable that these last five words entered the Saxon
 through the medium of the British.

Latin of the Second Period, A.D. 596-1066.

For four and a half centuries preceding the Norman Con-
 quest, a multitude of Latin words were incorporated with 'Our
 Mother Tongue' through—

- A. The connection of the Anglican and Romish Churches.
- B. The commerce of England with the Mediterranean and
 other countries; and
- C. The translation of Latin books into Anglo-Saxon.

These words consisted mainly of ecclesiastical terms, and
 names of social institutions and natural objects previously un-
 known to the English. They came direct from Latin or from
 Greek through the medium of Latin, for Greek was almost
 unknown in the west before the 'Revival of learning.'

(a) Ecclesiastical Terms—

caliculus
caliculus, a chalice
caliculus (candle)

chalice (*calix*), a cup.
 A.S. *calic*
 chapter (*capit*)

cloister (*claustrum*),
 shut place. Latin
claudo, I shut. A.S.
 cluster

cowl (<i>curullus</i>)	mass (<i>missa</i>). A.S. <i>messe</i>	preach (<i>predicare</i>). M.E. <i>prechen</i> . A.S. <i>prædican</i>
creed (<i>credo</i>)	offer (<i>offere</i>)	sacrament (<i>sacramentum</i>)
cross (<i>crux</i>)	pagan (<i>paganus</i>)	saint (<i>santus</i>). M.E. <i>seint</i> . A.S. <i>sant</i>
disciple (<i>discipulus</i>)	pall (<i>pallium</i>), a cloak.	shrine (<i>scrinium</i>)
feast (<i>festum</i>)	A.S. <i>pael</i>	
font (<i>fons</i>)	porch (<i>porticus</i>)	

The following are of Greek origin, but came to us first in Latin forms:—

alms (<i>elemosyna</i>). A.S. <i>elmesse</i>	canon (<i>canon</i> , a rule)	minster (<i>monasterium</i>). A.S. <i>myuster</i>
angel (<i>angelus</i>)	church (<i>cyriaca</i>)	monk (<i>monachus</i>), a solitary. A.S. <i>munuc</i>
anchorite (<i>anchorita</i>), a hermit. A.S. <i>ancer</i> . M.E. <i>ancre</i> (as in <i>Ancren-riwe</i>). Literally, 'one who withdraws himself'	clerk (<i>clericus</i>), a person chosen by lot (<i>kleros</i>). A.S. <i>clere</i>	priest (<i>presbyterus</i>), an elder. A.S. <i>preost</i>
apostle (<i>apostolus</i>), one who is sent. A.S. <i>apostol</i>	deacon (<i>diaconus</i>), a servant. A.S. <i>diacon</i>	psalm (<i>psalma</i>), a song
bishop (<i>episcopus</i>), an overseer. A.S. <i>biscop</i>	heretic (<i>hereticus</i>), one who 'chooses' his faith	psalter (<i>psalterium</i>)
	hymn (<i>hymnus</i>)	stole (<i>stola</i>), a robe
	martyr (<i>martyr</i>), a witness	synod (<i>synodus</i>), coming together

(b) Names of Foreign Animals, Trees, Plants, etc.—

agate (<i>agates</i>). Originally Greek	lettuce (<i>lactuca</i>). A.S. <i>lactuce</i>	pear (<i>pirum</i>). A.S. <i>peru</i>
anise (<i>anisum</i>). Originally Greek	lily (<i>lilium</i>). A.S. <i>lilie</i>	pearl (<i>perla</i>)
beet (<i>beta</i>)	lion (<i>leo</i>)	pepper (<i>piper</i>). A.S. <i>pipor</i>
box (<i>buxus</i>)	mallow (<i>malva</i>)	phœnix (<i>phanix</i>). Originally Greek
camel (<i>camelus</i>). Originally Greek	marble (<i>marmor</i>)	pine (<i>pinus</i>)
cedar (<i>cedrus</i>)	millet (<i>milium</i>)	pumice (<i>pumex</i>)
cherry (<i>cerasus</i>)	mule (<i>mulus</i>)	ruc (<i>ruta</i>)
crystal (<i>crystallum</i>). Originally Greek	myrrh (<i>myrrha</i>). Originally Greek	sponge (<i>spongia</i>). Originally Greek
cucumber (<i>cucumis</i>)	oyster (<i>ostrea</i> pl.). A.S. <i>ostre</i>	sycamore (<i>sycomorus</i>). Originally Greek
elephant (<i>elephas</i>). A.S. <i>olfend</i>	palm (<i>palma</i>)	tiger (<i>tigris</i>)
elm (<i>ulmus</i>)	palmer	trout (<i>trutta</i>). A.S. <i>truht</i>
fig (<i>ficus</i>). A.S. <i>fic</i>	pard (<i>pardus</i>). Originally Greek	turtle (<i>turtur</i>)
hellebore (<i>helleborus</i>). Originally Greek	peach (<i>persicum</i>). A.S. <i>persuc</i>	vulture (<i>vultur</i>)
laurel (<i>laurus</i>)	peacock (<i>pavo</i>). A.S. <i>paowa</i>	

Miscellaneous Words—

cell (cella)	cell (cella)	plant (planta)
empire (imperium)	empire (imperium)	plaster (plastrum). Ori-
epistle (epistola). Ori-	epistle (epistola). Ori-	ginally Greek
ginally Greek	ginally Greek	plume (pluma)
fever (febris)	fever (febris)	pound (pondus). A.S.
fork (furca)	fork (furca)	pound (pondus)
gem (gemma)	gem (gemma)	prove (probo, & be-
giant (gigas). Origin-	giant (gigas). Origin-	comes v)
ally Greek	ally Greek	provost (propositus)
grade (gradus)	grade (gradus)	purple (purpura)
inch (uncia)	inch (uncia)	rheum (rheuma). Ori-
lettuce (lactuca). A.S.	lettuce (lactuca). A.S.	ginally Greek
lactuce	lactuce	rule (regula). A.S.
metre (metrum). Ori-	metre (metrum). Ori-	regol
ginally Greek	ginally Greek	sack (saccus)
mint (The Mint)	mint (The Mint)	school (schola). Origin-
(moneta). A.S. my-	(moneta). A.S. my-	ally Greek
net	net	senate (senatus)
mortar (mortarium)	mortar (mortarium)	spear (spatha)
muscle (musculus)	muscle (musculus)	table (tabula)
nurse (nutrix)	nurse (nutrix)	temple (templum)
ounce (uncia). A.S.	ounce (uncia). A.S.	theatre (theatrum)
ynce	ynce	Originally Greek
palace (palatium)	palace (palatium)	title (titulus)
philosopher (philoso-	philosopher (philoso-	tunic (tunica)
phus). Origin. Greek	phus). Origin. Greek	verse (versus)

Element of the Third Period, A.D. 1066-1480.

A larger number of words of Latin origin came to us from Norman French, the acquired language of the Normans of England.

Two hundred years previous to the Conquest, the Normans had been settled in Northern France, had abandoned their native Teutonic speech, and had adopted French, the language founded chiefly upon debased Latin.

In England, they neglected with scorn the language of the conquered Saxon, and for three hundred years banished it from the law courts.

In this period only one of our kings could speak the language, the religious services were conducted in Latin, and the lectures at the Universities and the instruction in the law took place entirely in Latin and French.

Throughout this period crusades were projected and entered upon, and the England and the south of Europe was

Add to this, that many abbeys, schools founded, that learned foreign clergy were canon and civil law was extensively studied, making paper had been invented, and it great stimulus had been applied to learning could only be acquired through Latin and

Consequently even the Saxon was compelled to learn Latin language to obtain either royal favour or mental improvement, or religious consolation.

It was not until 1487 that new laws were made in English.

Thus, for some hundreds of years, French was the most influential classes of the country (2) by the military forces by which the Conquest was maintained; (3) by the landowners from the primate down to the humblest peasant; (4) by the clergy, besides a large proportion of the occupations of the law; (5) by the lawyers and by each of these classes. Naturally, therefore, French flowed into English chiefly through the French, flowed into English 'Tongue' in a rapid and broad enlarging the vocabulary.

Before the Conquest, inflections had fallen into disuse, and that great linguistic as well as literary cause caused them to be shed copiously.

Nevertheless, despite its adulterated inflectional weakening, the language emerged as a new **metrical Structure and Inflections, etc.**

Decline of the French Language into importance.

Our long French wars, and the loss of Normandy, together with the growing fusion of the French and English, have tended towards absorbing the Norman, a process not unassisted by the

heritage	mischief	order	process
honour	misfit	ordnance	pursue
innocence	mulet	pale	quit
instrument	notify	paramount	redress
intent	nuisance	parliament	release
judge	obey	party	remedy
justice	offence	plaintiff	report
larceny	officer	plea	require
malice	opinion	privy	sentence
mercy	ordain		

(d) Titles—

baron	emperor	madam	peer
chancellor	equerry	majesty	pope
countess	general	marquis	prince
duke	lieutenant	mayor	sir

(e) Ecclesiastical Terms—

bachelor	damn	humbly	minister
baptise	devotion	idol	organ
bible	divinity	image	passion
celestial	doctor	incense	penance
ceremony	eternal	infernal	piety
creator	faith	iniquity	pilgrim
curate	felicity	licentiate	pray
cure	friar	mediation	reverence

(f) Domestic Terms—

affection	cheer	gullet	mirror
amiable	collection	host	mistress
apparel	costume	hour	motion
appetite	couchchief	ivory	painter
attire	curtain	jocund	people
beef	dainties	jolly	plenty
boil	diet	language	poor
boot	digestible	lace	pork
bread	dress	luxury	pullet
cape	feast	mantle	pose
carriage	fruit	master	purge
chair	furniture	meat	quest
chamber	garment	metal	robe
chaste	gluttony		

(g) Kinship—

nunt	cousin	fraternity	spouse
consort	family	parent	

It must not be supposed that these enumerated words exhaust what. Great numbers still remain which it would be impossible unjustly to classify.

Latin Element of the Fourth Period, from A.D. 1480.

The '*Revival of Learning*' which had already commenced in Italy was enormously stimulated by the migration of learned men from Constantinople after its fall in 1453, and in course of time extended itself almost throughout the Continent.

The *invention of Printing*, almost coincidently, gave to the movement an enormous impetus; and by the facility afforded in recording and disseminating the fruits of learned toil, induced great devotion not only to *classical study*, but also to *scientific and philosophical investigation*.

Nor did the movement end simply in intellectual advancement. Men's minds enlightened and enlarged, no longer passively submitted to ecclesiastical or monarchical tyranny, and the 16th and 17th centuries were eras of religious and political controversies, which resulted in the wide diffusion of moral and civil freedom.

The new ideas enunciated demanded an extended vocabulary, and **direct** recourse was had to the common linguistic quarry of Christendom—the Latin language. Latin was pressed into service rather than English, because—

- (1) Our religious controversy was with *Rome*;
- (2) Our political controversialists often appealed to *Roman Law*;
- (3) A *Latin* term was more widely understood;
- (4) The '*Revival in Learning*' commenced *in Italy*; and
- (5) *Classical* studies were almost exclusively pursued in our Schools and Universities.

Many Latin roots, which had already assisted us through the medium of French, were again pressed into direct service, and our Mother Tongue gained greatly in subtilty thereby. For, in the case of Nouns having two plurals, to the two (or more) plural forms slightly different meanings were attached. Compare—

<i>Latin.</i>	<i>English Derivative.</i>	<i>English Derives through French.</i>
balsamum	balsam	balm
benedictio	benediction	benison
captivus	captive	captif
dilatare	dilate	delay
factus	fact	feat
fragilis	fragile	frail
hospitale	hospital	hotel
lectio	lection	lesson
legalis	legal	loyal
oratio	oration	orison
persequor	persecute	pursue
penitentia	penitence	penance
potio	potion	poison
pungens	pungent	poignant
ratio	rational	reasonable
regalis	regal	royal
securus	secure	sure
separare	separate	sever
superficies	superficies	surface
traditio	tradition	treason

The older word, it will be observed, always shows a mutilated form than the later one. Compare *blame* and *pheme*, *chalice* and *calix*, *poor* and *pauper*, *frail* and *fragile*.

Modern Additions to the Vocabulary of English

In recent times, many new words, required in most to denote discoveries in science and improvements in art, have been introduced into English from Greek and Latin, and additions are being made continually, e.g.—

From Latin.—Antennæ, caloric, centrifugal, dentist, emigrant, locomotive, omnibus, platitude, prospect, terminus, vaccinate, and many others.

From Greek.—Aesthetic, barometer, basis, biology, criterion, diagnosis, diatom, dynamite, ethnology, geolite, lithograph, panorama, phonograph, photograph, photostereoscope, telegraph, telegram, telescope.

We must not omit to state that many new words have been late imported from French, because—

- (1) French is the language of diplomacy;
- (2) French is (or was) the language of polished society.

Diplomatic Words—

Archives, French *archives*, from Greek *archeion* = public hall.

Armistice, French *armistice*, from Latin *arma* and *sto*.

Chargé-d'Affaires, a diplomatic agent of the fourth rank.

Despatch, Old French *despecher* = to hasten.

Diploma and Diplomacy, French *diplome* (folded or secret letter), Greek *diplous* = doubled.

Patel, French *parole*, from *parler* = to speak.

Treaty, French *traiter* = to handle, to negotiate, Latin *tractare*.

Social Words—

Carte-blanche, Carte-de-visite, Chaplain, Dejeuner, Eclat, Elite, Etiquette, Ennui, Menu, Nonchalance, and many others.

Max Müller on the English Vocabulary.

'There is perhaps no language so full of words evidently derived from the most distant sources as English. Every country of the globe seems to have brought some of its verbal manufactures to the intellectual market of England.

'Latin, Greek, Hebrew, Keltic, Saxon, Danish, French, Spanish, Italian, German—nay, even Hindustani, Malay, and Chinese—words lie mixed together in the English Dictionary. On the evidence of words alone it would be impossible to classify English with any other of the established stocks and stems of human speech.'—P. 75, Lecture III. on *Science of Language*.

Words Introduced and Discarded.

Many of the Latin words introduced into English in the 16th and 17th centuries were subsequently discarded, or rather they failed altogether to take root in the language. The reason of this is, in many cases, not difficult to discover. Either the word violated the analogy of the language, or was not intelligible, or was not necessary, or its sound was harsh and disagreeable, so that, failing to justify its existence, it was rejected by the sound linguistic instincts of the national

mind.* 'A lover of his native tongue,' says the late Archbishop Trench, 'might well tremble to think what this tongue might have become, if all the innumerable vocables introduced and endorsed by illustrious names had been admitted to a free course among us, on the strength of their recommendation. Among such words were the following :—

cecily	funest	scelestick
clancular	formosity	solertiousness
coaxation	immorigenous	splendidious
deturpate	insulsity	spinosity
eluctate	lapidifical	stramineous
eximious	mulierosity	stultiloquy
fastide	multiloquy	subsannation
ferity	sanguinolency	ustulation

* What the English language would have come to, if this Latinising process had been carried much further, it is not difficult to conjecture. We are strongly reminded of those delightfully ridiculous verses by Mr. Wendell Holmes in the *Autocrat of the Breakfast Table*. As they have direct bearing upon the subject before us, and as the poem is not long, we quote them in full :—

* ÆSTIVATION

(Or, The Citizen's Wish in the Dog-Days).

- ' In candent ire the solar splendor flames ;
The foles, languescant, pend from arid rames ;
His humid front, the cive, anhelant, wipes,
And dreams of erring on ventiferous ripes.
- ' How dulce to vive occult to mortal eyes,
Dorm on the herb with none to supervise,
Carp the suave berries from the crescent vine,
And bihe the flow from longicaudate kine !
- ' To me, alas ! no verdurous visions come,
Save you exiguous pond's conserva-scum,—
No concave vast repeats the tender hue
That laves my milk-jug with celestial blue !
- ' Me wretched ! Let me curre to quereine shades !
Effund your allid hausts, lactiferous in fids !
O might I vole to some umbraginous clump,—
Depart,—be off,—excede,—exude,—ecorrupt !

On the Changes which have taken place in Latin Words which have passed into French, and through French into English.

So many of our English words are words of Latin origin which have reached us through the French, that it is a matter of some importance to notice the changes which such words have undergone. The French words which have been derived from the Latin are of two kinds, viz.—(1) the *popular* words, those formed before the 12th century, a spontaneous and unconscious product, and (2) the *learned* words, chiefly of the 16th century, artificial and conscious.

The *learned* words exhibit but few changes. The *popular* words have in general been greatly altered. Their specific characteristics are three in number :—

- (1) The continuance of the Latin accent.
- (2) The suppression of the short vowel.
- (3) The loss of the middle or medial consonant.

I. All words belonging to Popular French respect the Latin accent; all words which violate this law are of learned origin.

<i>Latin.</i>	<i>Popular Words.</i>	<i>Learned Words.</i>
alumine	alún	alumíne
angelus	ánge	angelús
blasphemum	bláme	blasphéme
cancer	cháncre	cancér
computum	cómpte	compút
debitum	détte	débit
decima	díme	décíme
decorum	décór	decorúm
examen	essaím	examén
mobilis	meúble	mobile
organum	órgue	orgáne
polypus	póulpe	polýpe
porticus	pórche	portique, etc.

com(i)tatus	comité
pop(u)latus	peuplé

III. The third character
Popular from Learned words
sonant, that is, of the con-
vowels:—

<i>Latin.</i>	<i>Popu</i>
au(g)ustus	ao
advo(c)atus	av
anti(ph)ona	an
cre(d)entia	cré
communi(c)are	cor
confi(d)entia	cor
de(c)anatus	doy
deli(c)atus	déli
denu(d)atus	dén
dila(t)are	déla
do(t)are	dou

This list might be indefinite.

Bearing these facts in mind
general idea of the changes the
Latin word has passed through
following remarks also may be

1. *b* often vanishes from
sudden and *subitaneus*.

2. *c* and *g* often

round and *rotundus*, *treason* and *tradition*. See also the derivation of *chance* (*cadentia*), *chain* (*catena*), *defy* (*diffidare*), *obey* (*obedire*), *recruint* (*re-credentem*).

4. Initial *c* becomes *ch*, as in *chief*, *chance*, *chandler*, *chant*, *change*, etc.

5. The consonantal force of *ll* disappears, as in *couch* from *collocare*, *beauty* from *bellitas*, etc.

6. *b* or *p* becomes *v* or *f*, as in *chief* (*caput*), *ravin* (*ripio*), *river* (*riparius*), *cover* (*co-operire*), *van* (*ab-ante*).

7. *d* before a vowel becomes soft *g* or *ch* or *j*, as in *age* (*assed uni*), *journey* (*diuinata*), *preach* (*predicare*), *lane* (*Diana*).

8. *ti* undergoes a similar change, as in *voyage* (*viaticum*), *age* (*etaticum*).

9. *bi*, *pi*, *vi* before a vowel becomes *ge* or *dge*, as in *abridge* (*abreviare*), *change* (*cambiare*), *plunge* (*plumbicare*), *rage* (*rabies*), *deluge* (*diluvium*), *assuage* (*ad-suavis*), *sage* (*sapio*).

10. Besides the loss of letters, there are instances in which new letters are added or intrude. *d* and *t* make their appearance after *n*, e.g. Lat. *gener* becomes *gender*, *antianus* has become *ancient*, *tyrannum* has become *tyrant* (French *genre*, *ancien*, *tyran*).

11. *l*, *n*, and *r* are inserted. The French *syllable* has become *syllaile*; *passager*, *messager* have become *passenger*, *messenger*; *caporal* has become *corporal*.

12. *g* intrudes before *n* and *l*. Thus the French words *forain*, *souverain*, *imprenable* (from Lat. *foranens*, *superanus*, *imprendibilis*) have become *foreign*, *sovereign*, *imprenable*.

SPANISH AND PORTUGUESE ELEMENTS IN ENGLISH.

In the 16th century, Spain possessed vast dominions in the New World. Many Spanish words were introduced into English from contact with the Spaniards in America, and from close connection with, and antagonism against, Spain in the reigns of Mary and Elizabeth.

V. Spanish.

- alligator (*el lagarto*, L. *lacerta*, the lizard).
- armada (*armada*, an armed fleet. Fem. of *armado*, Past Part. of *armar*, to arm). *Armadillo* (the little armed one) is a dim.
- banana (*banana*).
- battledore (*batador*, a flat piece of wood with a handle for beating linen in washing).
- bravado (*bravada*, ostentation).
- cambial } (*cambista*, a money-
cambist } changer).
cambistry }
- camisade (*camisa*, a shirt. An attack made by soldiers in the dark, where for distinction the shirt was externally worn).
- cannibal (an eater of flesh. A corruption of *caribal*, a Carib. The Caribs were the original inhabitants of the West Indies).
- caparison (*caparazon*, the carcase of a fowl, the cover of a saddle).
- caracole (*caracol*, a winding staircase).
- carbonado (a piece of meat scored for cooking. Lat. *carbo*, a burning coal).
- cargo (*cargo*).
- castanet (*castaña*, a chestnut. From the noise made by chestnuts when roasting).
- chocolate (Mexican, *chocolatl*, so called from the *cacao*-tree).
- cigar (*cigarro*; originally a kind of tobacco grown in Cuba).
- cochineal (*cochinilla*, a wood-louse, the animal producing the scarlet dye).
- contrabandist (*contrabandista*).
- cork (*corko*. Lat. *cortex*, bark).
- corridor (*corredor*, a runner).
- creole (literally, a little nursling). Dim. of *criado*, the Participle of *criar*, (1) to create, (2) to educate or bring up.
- crusade (*cruzada*, from L. *crux* cross).
- desperado (one despaired of). No that Span. -ado=Lat. -atus.
- dismay (*desmayar*, to faint).
- don (a title of honour). *dominus*.
- duenna (from Lat. *domina*, lady).
- El dorado (the golden land. Imaginary city of fabulous wealth in the New World).
- embargo (*embargar*, to impede).
- embarrass (*embarrazar*, to hinder).
- fandango (*fandango*).
- filibuster (*filibote*, a fast-sailing vessel. A corruption of English fly-boat).
- filigree (*filigrana*. 'A kind of make up of twisted gold or wire, from *filo*, wire, and *grain*.—*Wedgwood*).
- flotilla (dim. of *flota*, a fleet).
- gala (*gala*).
- galloon (a great ship. Augmented from Low Lat. *galea*, a galley).
- garrotte (*garrote*, the capital punishment in Spain).
- grandee (*grande*, great).
- grenade (*granada*, pomegranate. Lat. *granum*, grain). Cp. 'Gardier'.
- indigo (*indico*; literally 'Indian').
- infanta (*infanta*).
- jabali (a wild boar).
- jade (*ijadar*, to pant).
- javelin (a boar-spear).
- jennet (*jinete*, a nag. Original horse-soldier. From 'Arab' *ata*, a tribe of Barbary celebrated for its cavalry.—*Skat*).
- lawn (*lona*, transparent texture).
- lemon (*limon*).
- maroon (an escaped negro, who becomes wild).
- matador (the person who combats with the bull in bull-fights. *matar*, to slay).

maises (*mélisses*).

mulatto (*mulo*), a fly. Lat. *mulo*.

mulatto, offspring of white and black parents. Cp. mule).

negro (*negro*), black).

negro (Latin).

negro, a dish of different kinds of vegetables and meat. Lat. *negro*.

negro (Latin).

negro (*negro*), a plant).

negro (*negro*), a note, or from the *negro*, a female historian of the first century, who wrote numerous epigrams).

negro (*negro*), French also).

negro (*negro*), a sin).

picaroon (*picaro*, a knave).

platina (*platina*).

poncho (*poncho*, a cloak).

port (*porto*).

punctilio (Lat. *punctum*, point). A

punctilious man is one who observes every point of etiquette.

quadroon (Lat. *quatuor*, four).

The offspring of a white and a mulatto).

renegade (corrupted into 'runagate.' (Bible), an apostate).

savannah (*savana*, a sheet).

sherry (*Xerez*). Wine from that city.

tornado (*tornada*, a return).

vanilla (*vaina*, a knife-case).

Many Spanish words end in *-ado*, *-ade*, *-dor*, *-illo*, *-oon*.

The following Nouns also come from Spanish through the medium of French:—*Ambuscade*, *barricade*, *brigade*, *cannonade*, *cade*, *cavalcade*, *comrade*, *esplanade*, *fusiade*, *lemonade*, *marchade*, *palisade*, *parade*, *promenade*, *rodomontade*, *serenade*, *trade*.

VI. Portuguese.

alamos (*alamos*, a sea-fowl).

amais (*amais*).

amais (*amais*).

amais (*amais*).

amais, a Chinese copper coin).

amais, rice. From *santa*, pure.

amais, a thought caste depended upon

amais (cloud).

amais.

amais. Called *coco* because of

the monkey-like face at its base.

amais, a mask to frighten

children.

amais (*comendador*, a com-

mander).

compound (used in Hindustan).

letish (*letico*, sorcery, charm).

mandarin (*mandar*, to govern).

marmalade (*marmelada*, from *mar-*

melo, a quince).

moidore (*moeda d'ouro*, money of

gold).

palanquin (*palanque*, a pole).

palaver (*palavra*, a word).

pawn (*peone*, a labourer).

porcelain (*porcelana*).

veranda (*veranda*, probably an

Indian word).

yam (*yam*).

VII. ITALIAN ELEMENT IN ENGLISH.

We have previously stated that 'The Revival of Learning' originated in Italy. Naturally, therefore, the study of its

thought in fashion. 'The
and Milton show an intimate
and literature of Italy.'—*D.*

'Nor may we overlook the
ally winning their way into
'They are almost all direct
artistic terminology of Italian
architecture.'—*Farle.*

Accordingly, we may ascribe
in 'Our Mother Tongue' to—

1. The Revival of Learning
2. Our poets, from Chaucer
Milton (who imitate
writers or their teachers)
3. The scholarship of
VIII., Elizabeth, and
James I.
4. The maritime power
Venice and Genoa.
5. The excellence of Italian

alarm (*all' arme*, to arms!),
alert (*all' erta*, from *erectus*, raised
up).
alto,
ambassador (from Gothic *andl'chte*
servants).

a bush).
 (And Spanish).
 Spanish.
 laigard (*briga*, strife).
 emboliated.
 sprout, of *travolo*, a sprout).
 to jest).
 to make a jest
 a bust, stays, lodice).
 (and).
 Lat. *gemma*, a precious
 carved in relief).
 = a bell tower.
 a large pipe. Lat.
 a reed).
 a poem set to music for
 air.
 wine-vault).
 to sing).
 Lat. *gesta*. 'A move-
 of the mind as unaccount-
 of the springs of a vent.'—
).
 head-man. Lat.
 head).
 an exaggeration; *carri-*
 head).
cuernale. Mid. Lat.
trameu, sulace of the
 paste-board).
 thick paper or
 board).
 from *cascare*, to
 house; *matto*, fool-
 dummy.' 'Hence the sense
 chamber, or dark cham-
 ber).
 summer-house; dim.
 house).
 a structure of
 wood).
 (a *casallo*, horse. Lat.
).
 to chatter).

citadel (*citadella*, dim. of *citta*,
 city).
 cognoscenti = persons possessing
 taste respecting works of art.
 colonel (*colonello*, a little column
 or company). Now pronounced
curral.
 colonnade (*colonnata*). A 'columned'
 building or range of columns.
 companion (*compagno*, originally a
 messmate. From Lat. *panis*,
 bread).
 comrade (*camerata*). Properly a
 bed-fellow. Lat. *camera*, a
 chamber).
 concert (from Lat. *consero*, to weave
 together).
 contralto. The part against, i.e.
 next to, the high voice, i.e. the
 treble.
 conversazione.
 cornice (Gk. *kranos*, wreath. Lat.
corona, crown).
 cosset (*coscio*, a pet lamb).
 cupola (dim. of Low Lat. *cupa*,
 cup).
 curvet (*currare*, to bow).
 dilating (*dilattare*, to delight).
 ditto (*dello*, said, aforesaid. Lat.
dictum).
 doge (*doge*, captain. Lat. *dux*).
 domino (Lat. *dominus*. 'Origin-
 ally a dress worn by a master.'
 — *Sket*).
 extravaganza.
 farrago = mixed food for cattle = any
 medley.
 fiasco (a failure).
 finale = end.
 folio, port-folio (*foglio*, a leaf of
 paper).
 forte = loud, strong.
 fresco (a painting executed on wet
 or *fresh* plaster).
 gabion (aug. of *gabbia*, cage. Lat.
cavea).
 gal'a, gallant (*gala*, ornament).
 garnet (*granato*, pomegranate. So

and to be derived from the Greek
kydos, a drinking-vessel, which the
gondola was supposed to re-semble.
granite (*granito*, so called from the
small grains of which it is com-
posed).

grate (*grata*, grate, gridiron. Lat.
crates, hurdle).

grotto (*grotta*, a cave).

guitar (Lat. *cithara*).

gulf (*golfo*. Gk. *kulpos*, bosom).

harlequin (*arlecchino*). Possibly this
word had a Northern origin. Mr.

Skeat suggests *helles cyn*, hell's
off-spring.

illuminati=the enlightened.

imbroglio. Cp. Fr. *brouiller*.

improvisatore (Lat. *improvisus*, not
foreseen).

incognito=unknown.

influenza (a catarrh. Lat. *influentia*).

intaglio (*tagliare*, to cut).

inveigle (*invogliare*, to make one
willing).

lagoon (*lagune*, pool. Lat. *lacus*).

lava (*lavara*, to wash).

lazaretto (a home for beggars or
Lazaruses).

lute-string (a sort of silk; *lustrino*,
a shining silk; Lat. *lustrare*, to
shine).

umbrella (literally 'a small shadow').
vedette (a cavalry sentinel. *Vedere*, to see).
vermicelli (literally small worms.
Lat. *vermiculus*, dim. of *vermis*, a worm).
vermillion (*vermiglia*, scarlet, from the worm (Lat. *vermis*) of the gall nut, from which the scarlet dye was obtained).
vertu (Lat. *virtus*).
violoncello (diminutive of *violone*) = bass violin.
virtuoso (literally 'virtuous'). As *virtus* with the Romans meant bravery, it has come among the modern Italians to denote a taste for the fine arts, which is now the distinguishing feature of the national character, as *valour* was in the days of their more famous ancestors.
vista (a view or prospect. Literally 'something seen.' *Vista* is one form of the Past Participle of *vedere*, to see).
volcano (Lat. *Vulcanus*, the god of fire).
zany. 'The name of John in some parts of Lombardy, but commonly taken for a silly John or foolish clown in a play.'—*Webster*.

Lat. *lax* phrase, *And*, it being provided that).
in Act. of Lat. *quartus*.
into volume the sheet is to bound).
Venetian boat-race).
vint, a bobbin to wind
vint, a swaggerer).
vint (a buffoon. Teutonic).
vint, to squirt, sketch).
vint, to hover like a hawk).
short instrumental piece.
vint, to sound).
vint, uppermost. Lat. (to).
vint, to stand).
vint, pocket-dagger. Lat. a pointed instrument to (to).
The word *tenor* in music is the notion of holding on or being the dominant note.
terra, coarse earth, a literally baked earth.
terra cotta).
the stump of a cabbage).
a large trumpet. Aug. of *tromba*).

VIII. DUTCH ELEMENT IN ENGLISH.

are not many Dutch words in English. Most of nautical terms. During the 17th century the Dutch carriers of Europe and extensive importers.

a tree	lubber (<i>loppet</i> , a booby,	reef (Vb. <i>rieff</i> , a rake,
beam).	from a root <i>lah</i> , to	comb).
pleasant).	hang loosely).	Schiedam.
<i>Spect.</i>	luff (<i>loffen</i> , to keep	schuiner.
of cleft	close to the wind).	skates (N. <i>skaten</i> , nar-
small ves-	more. Adject. (<i>maar</i>).	row at the end).
	polder (low fertile lands	skipper (<i>schipper</i> , a
	reclaimed from sea).	sailor).

sloop (<i>sloep</i> , a shallop, a light vessel).	swaddle (<i>swadderen</i>), to wrap a cloth round.	and sway are derived from.
smack.		are only cognate with their Dutch equivalents.)
smuggle (<i>schmuggeln</i>).	swathe (<i>swadst</i>), a swaddling-band.	
spoor.		
sprat (<i>sprat</i> , a young animal), imported by the North Sea fishermen.	sway (<i>swaayen</i>), to swing.	instead <i>inflected</i> , from <i>inflect</i> , a table.
stiver (a Dutch coin).	(Some writers maintain that swaddle, swathe,	wear (to wear a ship), yacht (<i>yachter</i> , to chase

IX. GERMAN.

The English language has been enriched with very few words from the German, because both languages have sprung from the same Teutonic basis, and still preserve in vocabulary a marked similarity.

For those words which our language was inadequate to supply we resorted to another basis, viz. the Græco-Latin-Keltic.

Moreover, until recently, Germany being simply a geographical term, was not pre-eminent in art, science, war, peace, commerce, manufacture, or colonization.

Even now its influence is exerted more upon the structure than the vocabulary of 'Our Mother Tongue.'

Carlyle has done much to popularize the German language and thought, and has, with others, rendered our language somewhat more agglutinative, such words as '*long-run*,' '*dream-grottoes*,' '*swimmer-strokes*,' etc. (Sartor Resartus) being very common in his writings.

From other writers we get *fatherland*, *folk-lore*, *handbook*, *hornbook*, *standpoint*.

Professor Earle instances the following:—

'This I fear cannot be said of our *happily-in-other-respects-cleaner* island.'—*Mr. Weld's 'Vacation in Brittany*, 1866.

le-laguer (*le*, A.S., *lager* = a camp), to besiege.

colobit (*colobit*). 'A nickname given by the miners, because it was poisonous and troublesome to them; it is merely another form of *G. kobold*, a demon, goblin.'—*Skeat*.

fel-lspar (*G. feldspat* = *feldspar*, *feld* (*feind* = an enemy), *hornblend* (*Hörnstein*, to *horn*), *ice-berg* (*Eisberg*, *mountain*), *king-pool* (*König*, = *war*, *pool* = *lake*), a military place, *landgrave* (*Landgraf*, *From* *land* *graf*, count. Compare A.

position, as in sheriff =
reeve, port-reeve).

Land-knecht, foot-
knight. A game at cards. By
knight is meant a soldier
sent to Low Countries, as
brought from the men who
came from the Highlands of
Scotland.

Kind of beer.

gassen, to run; cp. *gassen*-
a street-idler).

Landgraf = 'count of the
land' (i.e. border districts).

meer (meer, sea; *ichium*,

from 'M.H.G. *morgen*
dorming-gift; a term used
since the present which,
going to old usage, the hus-
band to make to his wife on
morning after the marriage-
night. Low Lat. *morgan-*
mat). A morganatic marriage

is one in which it is stipulated
that the woman and her children
shall not inherit the rank or
possessions of the father. The
children, however, are legitimate.
nickel (*nickel*, said to be an abbrevia-
tion of *kupfer-nickel*, copper of
Nick or Nicholas; 'a name given
in derision because it was thought
to be a base ore of copper.' —
Mahn's 'Webster').

plunder. 'Brought back from Ger-
many about the beginning of our
Civil War by the soldiers who
had served under Gustavus Adol-
phus and his captains.' — *Trench*.

quartz (*quarze* or *querze*).
schiller-spar (*schillern* = to change
colour), hydrated silica of magnes-
ia, which varies in hue.

stall (*stall* = stable, cp. A.S. *steal*).

zyger (*zyger*), a huntsman or rifle-
man.

zinc. (First called *zinctum*.)

MISCELLANEOUS ELEMENTS IN ENGLISH.

Arabic.

Side of Arab conquest having devastated the North of
Europe swept across the Straits of Gibraltar (Gibet Tarifa), and
711 overwhelmed the Visigoths of Spain. The con-
querors who are generally called Moors, because they came
from Mauritania, occupied a large portion of Spain for nearly
eight hundred years. When peacefully settled, they attained
a proficiency in agriculture, astronomy, architecture,
mechanics. Their expulsion by Philip II. and Philip III.
undoubtedly one of the chief causes of Spanish decay.

almanac

ambrosia

ambrosia

arsenal

arsenic

arsenic

arsenic

arsenic

attar

azimuth

bazaar

cash

caliph

camphor

carat

caravan

caravanserai

chemistry

cipher

civet

coffee

cotton

crimson

damask

damson

divan

dragoman

elixir

emir

fakir	lake	mosque	saloon	talor
felucca	lime	roof	saloon	tattarian
firmam	lute	nummy	seal	tamassand
gazelle	magazine	nabob	shrub	tambourine
giraffe	mameluke	nadir	sirecco	tanti
harim	matre-s	naphtha	sofa	vicer
hazard	minatet	nid	sugar	zacha
Islam	mohair	opium	suban	zenith
jar	monsoon	ottoman	syrup	zero
koran	moslem			

Persian.

azure	emerald	lilac	saraband	simoon
barbican	ghoul	musk	sash	taffeta
bashaw	hookah	orange	scimitar	tiffin (Angl.)
barbar	howdah	paradise	sepoj	turban
check	jackal	pasha	shawl	zenana
checkmate	jasmine	pawn and	sherbet	
chess	kaffir	rook (chess)		
dervish	lac			

Hindu.

avatar	coolie	mango	pundit	shampoo
banian	cowrie	mulligatawny	rajah	sindar
batta	dacoit	muslin	rice	suttee
betel	dinuty	pagoda	rupee	thug
buggy	darbar	palanquin	ryot	twadd
bungalow	jemindar	pariah	sandal-wood	tom-tom
calico	jungle	punch	sepoj	zenindar
chintz	loot			

Chinese.

bohea	hyson	mandarin	pekoe	soy
caddy	joss-stick	nankeen	satin	tea (Souche)
congou	junk			

Malay.

amuck	creese (a dagger, <i>Tennyson's Princess</i>)	cockatoo	gong	rahan
bainboo		curry	putta percha	run
bantam		gamboge	urang	sign
caoutchouc		godown	outang	upao

Turkish.

bey	chouse	kiosk	seraglio	yahmak
caftan	fer	odalisque	tulip	yalyaglan
chibouk	janitary	sash		

Hebrew.

cabal	Jehovah	Pharisee	seraph
cherub	jeremiad	rabbi	shekel
ephod	jubilee	Sabaoth	shekinah
Gehenna	leviathan	sabbath	sheol
hallelujah	manna	sabbatical	shibboleth
hosanna	paschal	Sadducees	

Polynesian.

merang	kangaroo	pah	taboo	tatoo
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American.

guano	jalap	pampas	squaw
hammock	llama	papoose	tobacco
hominy	mahogany	pemmican	tomahawk
inea	maize	potato	tomato
ipeacuanha	moccasin	savannah	wigwam
jaguar	opossum	skunk	

Russian.

czar	knout	morse	tundra	steppe	ukase
drosky	mammoth	rouble			

Varian.—Cravat, hussar, pandour, uhlan.

an Dialects.—Assegai, gorilla, impi, kraal, zebra, quagga, chimpanzee.

History contained in Words.

Yes'r and Yes'm.

See that the philologer of the future, when Macaulay'slander is contemplating the ruins of London Bridge, be may, at Sierra Leone a race, which, though it haduline or Feminine for Nouns, employed, as it does at a Masculine (r) and Feminine termination (m) after the Particle (*yes*):

What would the student of language do?

- (1) Finding no corresponding forms in the dialects, he would investigate more widely to discover them in the south of North America.
- (2) The dialects of the American Aborigines having nothing analogous, he would be led to the European languages, and first to the English.
- (3) Here he would find **Yes** only used for negative, the time of Sir Thomas More, and that **Madam** are not Saxon but Norman.
- (4) He then, knowing that the Normans were Teutonic, would discover that they had sojourned for a considerable period in France, **Madam** being the French **Madame**.
- (5) **Madame** would finally be traced back to Latin **domina**.

What Historical Facts would be thus discovered?

- (1) That an African race had been located in America.
 - (2) That an English race had migrated to America.
 - (3) That a French-speaking people had occupied England.
 - (4) That a Teutonic people had occupied a part of France.
 - (5) That France had been materially influenced by the English.
- (Condensed from Max Muller's Sixth Lecture on 'The Science of Language'.)

Words derived from Names of Persons and Places, real and fictitious.*

Albert, a watch chain, similar to one worn by the Consort Albert.

Amazon, the name of a warlike nation of women in Asia.

* The history of many of these words is curious, and takes us far beyond the domain of grammar proper, inasmuch as they are connected with questions of History, Geography, Philology, and Mythology.

from Gr. *a*, without; *mazos*, breast. They were reported to have cut off their right breasts in order to use the bow more easily.

America, from Amerigo Vespucci, who wrote an account of the New World. There are many other derivatives of this name, too numerous to mention, as *Colombia*, *Europe*, *Atlantic*, &c.

Ammonite, a fossil, horn-line shell, so called from Jupiter Ammon, who was represented as a man with ram's horns.

Argosy, 'a merchantman' (ship), from Jason's ship *Argo* (Greek Mythology).

Assassin, a fanatical Syrian sect of the thirteenth century, which assassinated many of the leading Crusaders.

Atlas, from the demi-god Atlas, who was said to bear the weight of the world on his shoulders (Greek Mythology).

August (the month), from Augustus Cæsar.

Bacchanalian, from Bacchus, the Greek god of wine.

Peking tea, from Poooy, a mountain in China.

Bohemian = irregular, wandering, 'vagabondish,' from the supposition that the gipsies originally came from Bohemia.

Begins, from the Beguines, Pietist women of the Middle Ages.

Blüchers, from the Prussian, Marshal Blücher.

Boycott, to excommunicate socially, from Captain Boycott, an Irish land agent, who was isolated by the Land League in 1880.

Brougham, a kind of carriage, named from Lord Brougham.

Boul, from Boule, a famous French worker in ebony.

Bumblodrom, the arrogance of parish officialism, from Bumble, the beetle of the workhouse where Oliver Twist was brought up—*Dickens*.

Burke (Verb), from Burke, a notorious murderer.

Camellia, so called by Linnæus in honour of the botanist Camerarius, a Moravian Jesuit.

Canibals, from Caribales, Aborigines of the West Indies.

Cartesian, a follower of Descartes, a French philosopher.

Cereals = kinds of grain, from Ceres, goddess of agriculture.

Chauvinism, from Chauvin, the chief character in Scribe's *Le Petit Capitaine*, an infatuated admirer of Bonaparte.

Chimera, a fancy or delusion, from *Chimera*, a fabulous monster of the Greek Mythology.

Chinchona, Peruvian bark, from Countess of Chinchona, of a viceroy of Peru.

Cicerone, from Cicero. A guide to a party of sightseers, called a Cicerone, as having generally, like the name Cicero, a great flow of speech, or, as it has been humorously expressed, 'a determination of words to the mouth.'

Cravat, from the Croats or Crabats, from whom the fashion of wearing the cravat was derived.

Daguerreotype, from Daguerre, the inventor of what is now called photography.

Dahlia, from Dahl, a Swede, the introducer of the dahlia into Europe.

Dolomites, fossils from the mountains of the Tyrol, called after Dolomieu, the French geologist.

Doyle, from their maker.

Draconian, from Draco, an Athenian legislator, who awarded death to almost every crime.

Dunce, a disciple of Duns Scotus, who died A.D. 1308. The name was used opprobriously by the Thomists, the disciples of Thomas Aquinas, who were the great opponents of the Scotists, so that a Duns's man meant at first a believer in exploded ideas, and afterwards a mere ignoramus.

Epicure, from Epicurus, a Greek philosopher, who propagated the doctrine that pleasure (not necessarily sensual) was the highest good.

Erotic (Greek *erōtikos*), from Eros, the Greek god of love.

Euphuistic (Gr. *euphuos*, well-shaped), from *Euphuos*, 2.

Euphuos and his England, two books written by Lyly, in the reign of Queen Elizabeth.

Faun, *fauna*, from Faunus, a rural deity of the Romans.

Filbert, called after St. Philibert, a Burgundian saint, whose anniversary, 22nd August (old style), falls in the autumn season.—*Skeat*.

Flora, from Flora, the goddess of flowers.

Fribble, from a weak-minded character in Garrick's 'Miss her Teens.'

Friday, from Freya, the Saxon Venus.

Fuchsia, from Fuchs, a German botanist.

Galvanism, from Galvani, an Italian, who made the first discoveries in this science.

Gentian, from Gentius, a king of Illyria, who first discovered its properties.

Gipsy, from Egypt, whence the gipsies were erroneously supposed to have migrated.

Gordian, from Gordius, the Phrygian king, who tied the knot which Alexander the Great cut through.

Gorgonise, to turn into stone, to strike speechless. Medusa, one of the Gorgons, turned into stone any one she looked at.

Gothic, a style of architecture, from the Goths.

Grimalkin, from gray Malkin. Malkin is a dim. of Moll (Mary).

Grog, so called after Admiral Vernon (who wore *groggram* (French *grosgrain*) breeches, and was familiarly called 'Old grog'), because he ordered his sailors to dilute their rum with water.—*Skeat*.

Guillotine, from the name of the inventor, Dr. Guillotin.

Hansom, from the inventor of 'Hansom's Patent Safety Cabs.'

Hector (Verb), from Hector, the bravest of the Trojan chiefs.

Herculean, from Hercules, the Grecian Samson.

Hermetic, from Hermes Trismegistos, a famous alchemist. Hermetically was a term in alchemy. A glass bottle from which the air was perfectly excluded was said to be hermetically (perfectly) sealed.

Hippocras, a wine mixed according to the directions of Hippocrates, the most celebrated physician of antiquity.

Jacobins, French democrats, so called from the hall of the Jacobin Friars, where they met.

Jacobite, an adherent of James II. of England (Jacobus, Latin for James).

January, from the god Janus, whom the Romans invoked at the commencement of most undertakings.

Jeremiad, a doleful tale; from Jeremiah, the author of the lamentations.

Jesuit, a member of the Society of Jesus, founded A.D. 1534.

July, from *Julius* Caesar.

Kit-Kat, 'a portrait of about 28 by 36 in. in size is thus

called, because it was the size adopted by Sir Godfrey Kneller (died 1743) for painting portraits of the Kit-Kat Club.—The club was so named from dining at Christopher Knickerbocker's.

Knickerbockers, from Diedrich Knickerbocker, the pseudonym of Washington Irving's *History of New York*.

Laconic, extremely brief of speech, from Laconians (Spartans) who affected taciturnity.

Lazaretto and *lazar-house*, from Lazarus, the beggar in the Gospels.

Lynch, from an American of the name, notorious for bringing the law into his own hands.

Macadamize, from Macadam, a famous roadmaker in 1815, who first put into practice the mode of paving which goes by his name.

Macintosh, from Macintosh, its inventor.

Magnolia, from Magnol, a French botanist.

March, from Mars, the Roman god of war.

Mariolatry, the worship of the Virgin Mary (Gr. *latro*, service).

Marigold, a flower. The word is compounded of 'Mary' and 'gold.' Flowers named from the Virgin Mary are numerous, as 'lady's slipper.'

Martial, from Mars, the god of war.

Martial, born under the influence of Mars, the god of war.

Martin, a bird of the swallow kind.—See Parrot.

Martinet, an inflexible officer of that name, who reorganised the French infantry under Louis XIV.

Maudlin, from Magdalene, who is generally represented in pictures with tearful eyes. (A remarkable instance of 'deterioration'.) Cf. *Maudlin* College and *Maudslayi*.

Mausoleum, from the famous monument erected by him in memory of Mausolus, King of Caria, B.C. 353.

May, the month of Maia, 'the increaser.'

Mentor, from Mentor, the instructor of Telemachus, the Ulysses.

Mercurial, born under the influence of Mercury, and lucky, fortunate, lively. Cf. the mineral Mercury.

Merry Andrew, a name given originally to Andrew (1500-1549), a quack doctor.

Mesmerism, from Mesmer, a German physician of the eighteenth century.

Morris-dance ('Moorish dance'), a dance invented by the Moors or Moors.

Negus, from Colonel Negus, who mixed his wine with water. In a political quarrel he recommended both parties to do the same.

Nicotine, from Nicot, 'who first introduced the tobacco-plant to the notice of Europe.'—*Trench*.

Orrery, a piece of mechanism to illustrate planetary motion. The inventor was one Lord Orrery.

Pean, a name given to Apollo, then to a song dedicated to Apollo, next to a war song.

Palladium, from Gr. *Palladion*, the statue of Pallas, on which the existence of Troy depended.

Pander (to), from Pandarus, who, according to Middle Age legends, performed shameful services.

Panic, from Pan, the god of flocks, who was fabled to appear suddenly to frighten travellers. Hence any sudden fright was ascribed to Pan (fear). Panic is properly an Adjective.

Pantaloons, from St. Pantaleone, the patron saint of Venice.

Parrot, Parakeet (Fr. *perroquet*), from Perrot, the diminutive of Pierre, Peter, 'from the habit of giving men's names to animals with which we are specially familiar, as Magpie (for Margery-pie, Fr. *Margot*), Jack-daw, Jack-ass, Robin-redbreast, Gandy (for Cuthbert) for the donkey and hedge-sparrow. When parrot passed into English, it was not recognised as a proper name, and was again humanized by the addition of the familiar Poll; Poll-parrot.'—*Wedgwood*.

Pasquinade, from Pasquin, a Roman cobbler of the fifteenth century, famous for his sarcastic speeches. His name was given to a torso dug up near his shop. Epigrams and satirical verses on public characters were long attached to this torso.

Pony, from *Pean*, a name of Apollo.

Peter, a vulgarism for a policeman (cf. *Bobby*), from Sir Robert Peel.

Petrel a dim. of Peter, so called because that apostle walked on the lake of Galilee.

Phaeton, from Phaethon (Greek Mythology). He undertook to drive the horses of the Sun, with disastrous result.

Philippic, from the discourses delivered by Demosthenes against Philip of Macedon, which were imitated by Cicero in his orations against Marc Antony.

Pickwick, a cigar, from a character of Dickens.

Pinchbeck, a mixture of metal, invented by Christopher Pinchbeck, in the eighteenth century.

Pindaric, irregular in rhythm, from Pindar, a famous Greek lyric poet.

Platonic, spiritual not carnal, from Plato, a most celebrated Greek philosopher.

Plutonic, igneous, from Pluto, the fabled god of the infernal world. Geologists give this name to certain rocks.

Protean, from Proteus, who was able to metamorphize himself to elude the grasp of any, wistful to extort from him the secrets of futurity.

Punch is a corruption of Punchinello (probably a diminutive of *pulcher*, and thus meaning, etymologically, 'the little beauty'), the name of a droll in Neapolitan comedy. The beverage Punch is from Hindu *panch*, five, because it is composed of five ingredients, viz. brandy or whisky, water, lemon juice, spice, and sugar. Cf. *Punjab*.

Punch, the most noted comic paper.

Quixotic, from Don Quixote, written by Cervantes.

Rodomontade, from Rodomont, a famous Moorish hero in Boiardo's *Orlando Innamorato* and Ariosto's *Orlando Furioso*.

Reynard, from Reineke Fuchs.

Samphire, 'Herbe de Saint Pierre' (St. Peter). The herb excrecent.

Saracen, Saracen's silk.

Saturday, from Saeter, a Norse deity.

Saturnine, born under the influence of the stern and gloomy god Saturn.

Silhouette, a portrait cut out in black paper. It derives its name from M. de Silhouette, a French minister.

Simony (the purchase of a spiritual office), from Simon Magus, who offered money for the gifts of the Holy Ghost.

Spencer, from Lord Spencer.

Stentorian, from Stentor, whom Homer describes as having voice as loud as fifty other men.

Sterling, from Easterlings, merchants of the Hanse towns.

Syringa, a shrub, from the stems of which pipe-stems are made. From *Syrinx*, a nymph who was changed into a reed.
Cl. syringe.

Tabinet, from Tabinet, who first manufactured it in Dublin.

Tantalize, from Tantalus, of the Greek fable. He was condemned to suffer eternal thirst, though placed up to the lips in water.

Tawdry, from St. Etheldreda. The name *tawdry* is said to have been first applied to the cheap finery sold at St. Audry's Fair.

Thrasonical, from Thraso, a swaggerer in one of Terence's plays.

Thursday, from Thor, the god of thunder.

Tontine, a system of insurance, the invention of Tonti, an Italian.

Outram, from Outram, the inventor.

Tuesday, from Tyw, the god of war.

Valentine, from St. Valentine, whose festival was held 14th February.

Vandalism, barbaric inappreciation of learning or art, from the Vandals.

Veneral, from Venus, the goddess of love.

Vermicle, from St. Veronica. This saint, according to this beautiful legend, gave a handkerchief to the Saviour to wipe His face with when He was on the way to Calvary. When she received it back it bore the imprint of His face. The handkerchief and the maiden were both called Veronica, *i.e.* *vera-vonika*, 'the true likeness.'

Vulcano and *Vulcanite*, from Vulcanus, the god of fire.

Voltaic, from Volta, an Italian, one of the early electricians.

Wednesday, from Woden, a Scandinavian deity.

Wellingtons, from the great Duke of Wellington.

See also—

1. Names of Sects as Mormonites, Wesleyans, etc.
2. Adjectives such as Copernican, Diabolic, Judaic, Newtonian, Mosaic, etc.

Agate, from Achates, a river
Arabesque, Arabian-like in design
Arras, a kind of tapestry, from
Artesian, from Artois, where
Attic, from Gk. *Attikos*, Attic
 were built with a low upper story
Baldacchino, from Baaldak, a
 The canopy over the altar was
 of Babylonian manufacture.

Bantam, from Bantam, in Java
Bayonet, from Bayonne, a city
 was invented.

Bedlam, a contraction for
 name of a religious house in
 into a hospital for lunatics.
 general name for a lunatic asylum

Bergamot, from Bergamo, in Italy
Bezant, a coin, from Byzantium
Bilbo, a rapier, and *Bilboes*, to
 prisoners; from Bilbao, in Spain
Bohemian, from the Bohemia
 now denotes a free unconventional
Brobdignagian, from Brobdignag
 peopled by a gigantic race, in *Gulliver's Travels*
Buncombe, from Buncombe, a town in England

- Canter*, the pace ascribed to the Canterbury pilgrims.
- Carronade*, a short piece of ordnance, from Carron, in Scotland, the seat of extensive ironworks, where it was first made.
- Caryatides*, from the women of Caryæ, in Laconia, a town which sided with the Persians in the invasion of Greece. To perpetuate the memory of their disgrace, figures of the women of the place, dressed as slaves, were employed in architecture to support entablatures.
- Cashmere*, *cassimere*, *kersey*, *kerseymere*, from Cashmere.
- Chalcedony*, from Chalcedon.
- Cherry*, from Cerasos, in Pontus.
- China* (understand *earthenware*), from the country of China.
- Cimmerian*, very obscure, from the former name of the Crimea, which was supposed to be situated close to the outer darkness.
- Cimolite*, a white variety of clay, from the island Cimola.
- Copper* and *cypress* (the tree), from Cyprus.
- Corduaner*, from Cordova, once noted for its leather.
- Crape* (O.E. *cypres*), from the island Cyprus.
- Croat*, from Croatia.
- Currants*, from Corinth. 'Raisins and corinths' was once a familiar expression for 'raisins and currants.'
- Damson* and *damascene*, from Damascus.
- Delft* (ware), from Delft, in Holland.
- Diaper*, from Ypres, in Belgium.
- Dimity*, from Damietta, or *dis* = twice, and *mitos* = thread.
- Dittany*, Gk. *diktamnos*, a herb, from Mount Dicte, in Crete.
- Joachimsthaler*, from Germ. *thaler*, 'an abbreviation of Joachimsthaler, the first made of silver obtained in Joachimsthal (i.e. Joachim's tale), in Bohemia, about A.D. 1518.'—*Skeat*.
- Elysian*, from Elysium, the happy land to which favoured souls pass without dying.
- Leurre*, 'the spoil of the Armenian rat.'—*Trench*.
- Lucre*, from Lucrece.
- Florin*, a coin of Florence. 'Florins were coined by Edward III. in 1337.'—*Skeat*.
- Forum*, from Latin *Forum*.
- Fuchan*, from Fostat, a suburb of Cairo.
- Galloway*, a small species of horse, first bred in Galloway, Scotland.

Gamboge, from Cambodia.

Gauze, from Gaza.

Gasconade, boasting, a peccadillo to which the Gascons said to have been much addicted.

Gingham, from Guingamp, in Brittany, where this fabric is made.

Guinea, a coin, now out of circulation, first struck (in 1665) of gold brought from the Guinea coast.

Gipsy, a corruption of the word Egyptian. The gipsies who are really of Indian origin, were once supposed to come from Egypt.

Hessians, boots of the Hessian soldiers.

Hock, from Hochheim, in Germany, where much of the wine is made.

Hollyhock ('the holy mallow,' from M.E. *holi*, holy, and *hallow*), so called from being brought from the 'Holy Land' where it is indigenous.—*Wedgewood*.

Indigo, from India, whence most of the indigo is procured.

Italics, a species of type, so called from the nationality of its inventor, Aldo Manuzio (A.D. 1447-1515). Cf. *Aldines*.

Jalap, from Jalapa, in Mexico.

Jane or *jean*, a dress material (long since become unfashionable); from Genoa.

Japan (Verb), from the country of that name.

Jersey, from one of the Channel Islands, formerly given for the finest wool.

Jet (Lat. *gagates*), from the Gages, a river in Lycia, where it is found.

Jovial, merry, like one born under the influence of the planet Jupiter.

Landau, from Landau, in Bavaria.

Laodicean, lukewarm in religion, from Laodicea (Rev. iii.

Liliputian, from Liliput, a country inhabited by a race of dwarfs. The name occurs in *Gulliver's Travels*.—*Scout*.

Lockram, unbleached linen made at Loc-renan, in Brittany.

Lunatic, mad, from *Luna*, the moon. Cf. *moonstruck*.

Lumber. 'The lumber-room was originally the Lombard room, where the Lombard banker and broker stowed away his pledges.'—*Trench*.

Madeira, a wine from that island.

Meander, from the river Meander, in Asia Minor, which followed a winding course.

Magnesia and *magnet*, from Magnesia, in Thessaly.

Maollica (ware), from the island of Majorca.

Malmsey and *Malvoisie*, from Malvasia, in Candia.

Mantua, a lady's gown, from Mantua, in Italy. The Italian for gown is *manto*. This may have been corrupted into *mantua*, from an impression that the *manto* derived its name from Mantua. Cf. *mantu maker*.

Melicer, originally a dealer in wares from Milan.

Morocco, from Morocco, in North Africa.

Moslin, from Mussoul, in Asia Minor.

Nandeen, from Nankin, in China.

Palace and *Palatine*, from Mons Palatinus, in Rome, on which stood the Palatium or residence of the emperors.

Paramatta, a fabric like merino, from Paramatta, in New South Wales.

Parchment, Lat. *pergamenum*, from Pergamus, in Asia Minor, where it was first invented.

Peach, from Persia. Lat. *persicus*, a peach-tree.

Phasant is the bird from the Phasis, a river of Colchis.

Pistol, from Pistoja (Pistola), near Florence. The words *part* and *pistole* are doublets. *Pistole*, a coin, has a different origin.

Port, wine from Oporto, in Portugal.

Quince (Fr. *cognasse*, It. *cotugno*), from Cydon, a town of Crete. A 'quince' is therefore a Cydonian apple.

Rhubarb (*Rha barbarum*), from the Rha or Volga, on whose banks it is indigenous.

Romances, from the *Romance* language, which excelled in these tales.

Sardonic, from a herb growing in Sardis, Asia Minor, which, if eaten, produced a convulsive spasm of the face that resembled a grin, but was not real laughter.

Savoy, from the province so called.

Seltzer, a mineral water from Seltzer, in Germany.

Shalloon, a light woollen stuff, from Chalons, in France.

Shalint, Lat. *ellium ascalonicum*. Fr. *eschalotte*, from Ascalon.

Sherry, wine from Xeres, a town of Spain, whence 'sherry' was first exported.

Silesia, a glazed lining, from Silesia, a province of Germany.

Silk or *sericum*, from the Seres or Chinese.

Solecism, from Solte, a city in Cilicia, the people of which spoke very bad Greek. Hence every slip in grammar is called a 'solecism.'

Spaniel, from Spain, or Hispaniola.

Stoic, from Stoa Poecile, a portico at Athens, where Zeno, the philosopher, the founder of the Stoic school, taught his pupils. The Stoics were the 'philosophers of the porch.'

Stygian, very obscure, infernal, from the Sytx, an infernal river.

Sweede, a Swedish turnip.

Sybarite, an effeminate voluptuary, from Sybaris, in Sicily.

Tarantula, from Tarentum. The tarantula is a species of spider, whose bite was believed to be incurable except by dancing, which produced perspiration. The music for such a dance is called a Tarantella.

Tobacco is said to derive its name from Tabaco, a province of Yucatan. However, 'Las Casas says that in the first voyage of Columbus the Spaniards saw in Cuba many persons smoking dry herbs or leaves in tubes called *tabacos*.'—Webster.

Turquoise, from Turkey.

Turkey, erroneously supposed to have been imported from Turkey.

Tweed, a cloth named from the river Tweed.

Ulsters, cloaks first worn in Ulster.

Utopian, from Utopia ('no land'), the name given by Sir Thomas More to an imaginary island endowed with a perfect legal system.

Venetians, blinds as used in Venice.

Worsted, from a village near Norwich.

ONOMATOPOETIC OR IMITATIVE WORDS.

This class of words has received much consideration because of the attempt to prove that from them all language arose.

A hypothesis is called by Max Müller 'the bow-wow theory.'

Herder says:—'Man sees a lamb; it stands before him as presented by his senses, white, soft, woolly. His conscious reflecting soul looks for a distinguishing mark;—the lamb bleats'—the mark is found. Ah! art thou the *bleating* animal? The soul says within herself; and the sound of the bleating, received as the distinguishing mark of the lamb, becomes its name. And what is the whole of our language but a collection of such words?'

Similarly, an Englishman in China, ignorant of the language, was suspicious of a dish placed before him, and with an interrogative accent ejaculated—

Quack-quack?

To this the intelligent and intelligible reply was—

Bow-wow.

But writes Max Müller—'This is not language. We do not speak of a *quack-quack* or a *bow-wow*, but of a *duck* and a *dog*.'

'We have indeed the word *cuckoo*; but such words are **sterile** and unfit to express anything beyond the one object which they designate. If you remember the variety of derivatives which can be formed from the root SPAC (*to see*), you will at once perceive the difference between the fabrication of such a word as *cuckoo*, and the true verbal growth.'—Paraphrased from Lecture IX. on 'The Science of Language.'

I. Words derived from the Noises of Animals.

cluck	cluck	gnash	roar	squeal
coo	coo	gobble	shriek	tramp
cough	cough	grunt	snarl	trip
crunch	crunch	hoot	sneer	twitter
croak	croak	howl	sneeze	wheeze
creom	creom	low	snort	whine
crouch	crouch	mew	spit	whiny
cuckoo	cuckoo	munch (mounch)	squall	whip-poor-will
gaggle	gaggle	nigh	squawk	whistle
gasp	gasp	purr	squeak	yelp
gibber	gibber	quack		

And a host of others.

II. Words derived from Sounds of Inanimate Nature

hang	crack	gurgle	pop	sputter
boom	crash	hiss	rap	swash
bubble	dabble	hum	rattle	tap
bump	dash	jingle	ring	thump
chink	din	lash	rumble	thwack
clack	douse	murmur	smack	tingle
clang	flap	mutter	smash	tinkle
clank	flop	paddle	snap	twang
clap	fizz	pat	souse	whack
clash	gargle	patter	splash	whizz
clatter	guggle	plump	splutter	whirr
clink				

And a host of others.

In connection with the origin of language a most important fact to mark is—**None of these imitative words begin with a vowel**, whilst many human Interjections do so commence.—See also '*Reduplicated Words*.'

Reduplicated Words.

These words may be classed as (1) **Alliterated Reduplications**, and (2) **Rhyming Reduplications**; or as **Imitative**, and (2) **Derivative**. They are chiefly compounded of dissyllabic pairs, as *mingle-mangle*, *namby-famby*.

I. Alliterated Reduplications.

A. Imitative—

Click-clack, *clink-clank*, *clitter-clatter*, *ding-dangle*, *fingle-fangle* (Hudibras), *mur-mur* (Unison; Latin, *murmurare*; Greek, *mormurein*; Italian, *mormore*; French, *murmurer*), *pitter-patter*, *pit-a-pat*, *see-saw* (like the sound of a saw going up and down), *slop*, *snip-snap*, *tom-tom* (Unison), *wish-wash*, *wish-washy*, *zig-zag* (German, *sik-zack*; French, *zig-zag*; Polish, *zyg-zag*).

B. Derivative—

Chit-chat = small talk; *dingle-dangle*, from Danish; *drip-drop*; *geew-gaw*, from A.S.; *ge-gaf* (from *give*).

mingle-mangle = to make a hash of (*Hook's 'Matthew Parker'*); *nick-nack* or *knick-knack*, from *knack* — a small toy or trifle; *riff-raff* = scum (A.S. *rif* and *raf*. 'To *raf* meant to scrape together); *ready-daw*; *shilly-shally* — oscillating in mind, from 'shall I, shall I'; *sing-song* = monotonous; *ship-shape* = as orderly as on a man-of-war; *tell-tale*; *tittle-tattle* = small talk; 'tit for tat' = this for that; *topsy-turvy*, from 'top-side-t'other-way' = upside down; *wig-wam*, from Indian *wek* = his house.

I. Rhyming.

A. Imitative—

Clap-trap, *helter-skelter*, *higgledy-piggledy*, *higgle-haggle*, *hoity-toity*, *hubbub*, *hum-drum*.

B. Derivative—

Hab-nab or *hob-nob* (from *habban* = to have, and *naiban* = not to have. Cf. *willy-nilly*); *hocus-pocus* (Dion-Latin used by jugglers. It is *not* derived from 'Hoc est corpus'); *hodge-podge*, a corruption of *hotch-pot*, from French *hoche pot*; *hugger-mugger* = secretly and hurriedly ('Clandestinare, to hide or conceal by stealth, or in *hugger-mugger*.'—**Florio**); *hurly-burly*, corruption into *hulla-balloo*, from French *hurler* = to howl; *namby-pamby* (Pope applied the word to some children's verses written by Ambrose Phillips. *Namby* is the infantile diminutive of Ambrose); *pell-mell*, from Old French *peste-mesle* = confusedly; *poly-poly* (from *roll* and *pool* = a hollow), a game and also a kind of pudding; *tit bit* or *titt bit* = a choice morsel; *willy-nilly*, from 'will I, nill I' = *volens volens*, Latin.

THE FIVE PERIODS OF THE ENGLISH LANGUAGE.

Languages Grow, Mature, and Decay.

Growth occurs in *two* ways. By the evolution of derivatives from native roots, and by the transplanting of words and growths from foreign linguistic fields.

Maturity is reached, when the language amply suffices to express all requisite mental judgments, when its *structure* is fixed, but the power of assimilating alien words still remains.

Decay.—‘As soon as a language loses its carelessness about what it throws away, and its readiness to supply instantaneous wants of mind and heart, its natural life is changed into merely artificial existence. It may still live on for a long time, but while it seems to be the leading shoot, it is in reality but a broken and withering branch, slowly falling from the stock from which it sprang.’—*Max Müller*.

When the ‘*circulation of words*’ ceases, the language decays and dies.

Our Mother Tongue has probably reached its maturity, but as yet it shows no signs of decay; whilst its syntactic body is full grown, it has not lost the power of expelling waste products, nor of digesting imported word-food.

We propose to consider the life of our language in **FIVE PERIODS**:—

First Period, **Anglo-Saxon**, from the beginning of the ninth century to the Norman Conquest, A.D. 1066.

Second Period, **Semi-Saxon**, from the Norman Conquest, A.D. 1258, the date of the Proclamation of Henry III.

Third Period, **Early English**, from 1258 to the Act of 1362.

Fourth Period, **Middle English**, from 1362 A.D. to 1500 A.D., the year of Queen Elizabeth’s accession.

Fifth Period, **Modern English**, from 1558 A.D. to the present time.

I. ANGLO-SAXON.

(800 A.D.—1066 A.D.)

The Anglo-Saxon language reached its fullest development—became classical—in the *ninth* century, about the time of King Alfred the Great.

Anglo-Saxon Literature.—The chief works in Anglo-Saxon *poetry* now existing are :—

Beowulf, an anonymous epic poem of the sixth century, Ossianic in style, and full of beauty and interest. It describes the acts of a hero of the Western Danes, a sort of Achilles of the North, who, with a band of followers, delivered Hrothgar, king of Denmark, from the monster Grendel. (This work may be read in Kemble's translation.)

Cædmon's *Paraphrase*, a poem founded on Bible history. Cædmon was a monk of Whitby, in Yorkshire. In his wonderful romance we find the bold prototype of *Paradise Lost*. The portions relating to the fall of Satan and the rebel angels are particularly striking. It has even been thought, but erroneously, that many of Milton's ideas may have been suggested by Cædmon's poem.

The chief works in Anglo-Saxon *prose* now existing are :—

Translations from Bede and Boethius, by King Alfred.

Eighty Homilies, by Ælfric.

The Saxon Chronicle (earlier part), by various writers.

Anglo-Saxon Vocabulary.—The following are the most noteworthy points regarding the stock of words in Anglo-Saxon :—

1. The Vocabulary was fitted rather to express the *inner* than the outer life, since it had a host of words expressive of *emotions, passions, thoughts*, etc. It was not so picturesque or so capable of variety in poetical utterance as the Icelandic, which had one hundred terms for a *sword*, and a great number also for a *ship*. 'Icelandic paints; Anglo-Saxon describes and philosophizes.'
2. Its roots were very fruitful in derivatives.

Modern English with respect
cally shown, it may be useful
follows:—

ANGLO-SAXON.

1. This language was highly inflectional. The Anglo-Saxon Nouns had three different endings of the Genitive Case, viz. *-s*, *-e*, *-an*.
2. The chief plural endings in Anglo-Saxon are—
1st (Strong) Declension,
-as, *-a*, *-u*.
and (Weak) Declension,
-an.
3. There are four Cases (sometimes five) of all Anglo-Saxon Nouns, viz.—
 1. Nominative.
 2. Genitive.
 3. Dative.
 4. Accusative.
 5. Instrumental (or Ablative).
4. The Gender of Nouns being indicated by their terminations, many Anglo-Saxon Nouns expressing lifeless things are Masculine and Feminine.
5. Anglo-Saxon

ANGLO-SAXON.

5. The articles *an* and *se*, *seo*, *that* are declined in full.
7. The forms *min* and *thin* (mine, thine), *ure* and *coveer* (our, yours), have uses like *mei*, *tui*, *nostr*, *vestri*, in Latin.
8. Pronouns of the Third Person have these plural forms, *hi*, *hira*, *him*.
9. The plural forms *tha*, *thara*, *tham* are Demonstrative.
10. *How* is not a Relative Pronoun.
11. The Interrogative *hwæt* does not serve as an Adjective.
12. Pronouns of the First and Second Person have a dual number.
13. The Participles of Anglo-Saxon Verbs were declined like Adjectives, and agreed with their Nouns in Gender, Number, and Case.
14. The Infinitive Mood was declined like a Noun.
15. The vowel of the plural and of the Second Person singular of the Past Tense is different from the vowel of the First and Third Person singular, as, '*ic band*,' '*We bandon*.'
16. The Past Participle was frequently preceded by *ge*, as *ge-toren*, born; *ge-fund-en*, found.
The Past Participle (which was declinable) agreed with the direct object after *have*.

MODERN ENGLISH.

6. The English Articles *an* (*a*) and *the* are indeclinable.
7. *My*, *thy*, etc., are now always used as Adjectives with Nouns following, and *mine* and *thine* are occasionally so placed.
8. Pronouns of the Third Person have no plural forms representing *hi*, *hira*, *him*.
9. The plural forms *they*, *theirs*, *them* are not Demonstrative.
10. *Who* is a Relative and Interrogative Pronoun.
11. The Interrogative *what* serves often as an Adjective, e.g. '*What news?*' '*What impudence!*'
12. There are no dual forms in Modern English.
13. The Participles, both present and past, are now indeclinable.
14. The Infinitive Mood is now indeclinable.
15. There is no such difference in Modern English. Thus we say, '*I bound*,' '*We bound*.'
16. Except in one or two obsolete expressions like *yclept* (called), there is no trace of this prefix.
The Past Participle being indeclinable cannot agree with the object.

The Syntax of Anglo-Saxon differed from that of Modern English in many important respects. Some Verbs governed the Accusative; others the Dative; Oblique Cases were used,

often without any Verbs or Prepositions to govern the express certain shades of meaning; many of the Adjectives governed Cases; Prepositions also governed different tenses and the possession of inflections permitted great freedom regard to the order of the words in a sentence. Last Anglo-Saxon was an unmixed language. It contained many, foreign elements. In this respect, also, it differs from Modern English.

Dialects.—There were two chief dialects of Anglo-Saxon, the Northern and the Southern. The former was tinged with Scandinavian peculiarities.

The Scandinavian Element.—The incursions of Danish pirates, beginning in 787 A.D. at Dorchester, terminating in the erection of a Danish dynasty, that held the English throne for twenty-four years (1017–41 A.D.), produced a certain effect upon the English language.

The River Tees may be taken as a boundary line, separating regions in which different forms of the Scandinavian element predominated. North of that stream the Norwegian element prevailed—south of it, the Danish.

The following are traces of this element:—

1. *By* in names of towns, as *Whitby, Derby*. In the syllable we trace the progress of the Danes to remote places like *Tenby* in Wales. The Norwegian equivalent is *wick*, changed to *-wich*, as *Norwich, Grimsby, Selby*. Names of places in *-by*, as *Grimsby, Selby*, most frequent in Lincolnshire and Yorkshire, marking in a permanent manner the site of the Danish settlements.
2. The Scottish dialect, which some regard as a Scandinavian language, was much influenced by the Scandinavian infusion. This is thought to have caused the breaking of the vowels that is heard north of the Tweed.
3. The termination *-son*, so common in our surnames as a patronymic, e.g. *Anderson, Swainson*, is Danish; the corresponding Anglo-Saxon suffix was *-ing*, as *Baldag-son* of *Baldag*; *Wodening*, son of *Woden*.

The chief advantage Anglo-Saxon had over Modern

was that the abundance of terminations allowed a freedom of arrangement that is quite impossible in an English sentence. Without word - order an English sentence easily becomes ambiguous. Compare the well-known line in Gray's 'Elegy'—
'And all the air a solemn stillness holds.'

On the other hand, the Anglo-Saxon had no Future Tense. The idea of futurity was often conveyed by a Present Tense, with an Adverb of future meaning, as, 'I go to-morrow.' This idiom still survives in Modern English.

II. SEMI-SAXON.

(From A.D. 1066 to the middle of the 13th Century.)

This name has been given to the Second Stage of our language, which differs from the Anglo-Saxon almost entirely in the loss of inflections. It is by no means correct to assume that the difference between Anglo-Saxon and the language of the two centuries which followed the Conquest consisted chiefly or entirely in the large intermixture of Norman French words which that event occasioned. It was not until the third or Early English stage that the Norman French element began to influence the English language to any considerable extent. Scarcely any trace of the Norman French is found in the Semi-Saxon, which is in the main Anglo-Saxon, divested of certain terminations. Indeed it has been suggested, with some probability, that the Semi-Saxon was only some spoken dialect which had been on the lips of the people before the Norman Conquest, and had survived among the down-trodden thralls after the fall of the Saxon throne.

There existed in England during this period *three* distinct languages:—

1. The *Semi Saxon*, of which we have just made mention.
2. The *Norman French*, which became by a slight infusion of English the *Anglo-Norman*.
3. The *Latin*, spoken and written by the clergy.

The Norman French, called also the *Langue d'Oïl*, was one of the four different forms ultimately assumed by the French language in different localities. Though fundamentally French

(i.e. Celtic Latin), it contained both German and Scandinavian elements. Norman French was not introduced into England for the first time at the Norman Conquest; on the contrary, it began to be fashionable in England in the time of Edward the Confessor. The Norman Conquest established it in England as the speech of the Government and the Courts of Law. It remained throughout the Semi-Saxon period quite separate from the native tongue, which was influenced but very slightly by its existence in the land, except in being thrust aside and trodden down to make room for it in certain quarters.

The Norman French came into common use:—

1. In the *Schools*, where the pupils translated their Latin lessons into French.
2. In the *Courts of Law*, where the trials were conducted in French, or, at least, in Anglo-Norman.
3. In the *Popular Literature*, which took the shape of Norman French *Romances*.

But when the first century after the Norman Conquest was over, a reaction began; and the Semi-Saxon, drawing strength from its rival, after a time cast that rival out, and held its own as the reputed way in England as the English language.

Semi-Saxon Literature.—The literary remains of the Semi-Saxon period are scanty, viz.—

1. The later portions of the *Saxon Chronicle*, a historical prose work in Anglo-Saxon, brought down to the last year of the reign of Henry II. (A.D. 1154).
2. *Layamon's Brut*.—Layamon, bishop of Elnyece, near Severn, has been called 'The English Ennius.' He translated the metrical chronicle of Maistre Wace, of Caen, in Normandy, which contains the early history of England, and other historical legends.
3. *The Ancren Riwe*, a set of laws, in prose, for the guidance of the women in a certain nunnery.
4. *The Ormulum* (called after its writer), a metrical paraphrase of part of the New Testament, in a homely form, written in the early part of the 13th century. Its merit consists mainly in the purity of its English, containing as it does very few words of foreign

origin, and displaying but little trace of the Norman element in its syntax. The *Ormulum* is, even more than *Chaucer*, a 'well of English undefiled.'

Semi-Saxon Vocabulary.—In the 13th century Semi-Saxon is computed to have contained about eight thousand words, so far as can be ascertained from its literature. Of these only one thousand were of Latin or Romance origin.

Semi-Saxon Grammar.

Even before the Conquest, English gave clear signs of losing its elaborate system of inflections, but after 1066 the phonetic decay proceeded with great rapidity. The language ceased to be used by the educated classes, and was only to a slight extent used for literary purposes. The Normans who learned it were probably indifferent to nice grammatical distinctions, and would naturally have a preference for those forms and laws of the language which most nearly corresponded to their own.

The chief differences between Anglo-Saxon and Semi-Saxon are as follows:—

The first change consisted in a general weakening of the terminations of words. The older vowel-endings *-a*, *-o*, *-u* were superseded by *-e*. In the Oblique Cases of Nouns and Adjectives—

<i>-an</i> became <i>-en</i> (and <i>-e</i>)	<i>-ra</i> , <i>-ru</i> became <i>-re</i>
<i>-as</i> " <i>-es</i>	<i>-ens</i> " <i>-ene</i>

And in Verbs—

<i>-an</i> became <i>-en</i>
<i>-ath</i> , <i>-od</i> , <i>-ode</i> became <i>-eth</i> , <i>-ed</i> , <i>-ede</i>

Nouns.—In Nouns the Nominative plural in *-a* and *-u* (e.g. *scap-a*, *scap-u*) is changed to *-en*, thus conforming to plurals of the *a*-declension.

The Dative plural in *-um* (e.g. *stan-um*, *car-um*, *dæd-um*) is changed to *-en* and *-e*.

The use of the Ablative Case is less frequent.

Some confusion is seen in the Gender of Nouns.

Adjectives lose some of their distinctive endings for Case and Gender, and the plural of the definite declension frequently becomes *-e*.

The Article.—A change comes over the Definite Article. *The* is frequently substituted for *se* (Masc.) and *that* in the singular, and for *tha* in the plural.

The Indefinite Article *an* (*a*) is developed out of the numeral *one*. For a long time this Article was inflected.

Pronouns.—New pronominal forms (some of them due to French) come into use—*ha* is used for *he*, *she*, and *they*; and *is* for *it* and *them*. The *n* in *min* and *thin* is sometimes dropped before Consonants. The dual forms are less frequently employed.

Verbs.—The Imperfect Participle now ends in *-inde*, instead of *-ande* or *-ende*. It is sometimes confounded with the Gerundial Infinitive. Thus, *tō writ-inde* might have been written for *tō writ-anne*.

The Gerundial Infinitive itself is contracted, so that *tō hier-enne* would be shortened into *tō hier-en*, or even *tō hier*. This causes the Gerundial to resemble the Simple Infinitive. For,—

Infinitives having changed from *-an* to *-en* now begin to drop the final *-n*. Thus—*sprecan*, *sprecen*, *sprece*. Vowel-lengthening in the plural of Verbs is neglected.

The Passive Participle is shortened from *-en* to *-e*. *i-fallen* would be written *i-falle*.

Shall (*seal*) and *will* (*wille*) begin to be used as Auxiliaries of the Future.

Characteristics of the 'Ormulum.'

The *Ormulum* is written in the East Midland Dialect. In this work the simplification of the grammar seems to have advanced to a point considerably beyond what was at the time customary in the dialects of the South. Here the Genitive of Substantives is almost the same as in Modern English; *the* is now the ordinary sign both of the plural and of the Possessive Case; the Definite Article is used as at present; the forms *they* and *theirs* have already come into use. Adjectives have a final *-e* when used in the plural. The same termination is used also to distinguish the 'definite' form from the Adjective. The plural of the Present Indicative ends in *-eth* instead of *-eth*, and the prefix of the perfect Participle (pre-

aged from *-ge* to *-f*) is now dropped altogether. This was the language of the *Ormulum* to approximate closer to any other work of that date to the idiom of Modern English.

The following are instances in which the Norman French contributed to our grammatical forms:—

1. The Anglo-Saxon compared Adjectives by *terminations*; the Norman French, by *Auxiliary Adverbs*. The English says *both*, as—(1) *short-er*, (2) *more beautiful*.

2. The Anglo-Saxon Genitive had as its sign the termination *-es*, etc.; the Norman French had the Preposition *de* (*of*). English adopts both, as—(1) the *man's* hat, and (2) the hat *of* the man.

3. The Anglo-Saxon Infinitive ended chiefly in *-an*. The Norman-French Infinitive sign was the Preposition *pour*. To a certain extent the Norman idiom established itself in English, so that at one time English authors made use of such expressions as *for to go*. This, however, has been discarded in favour of the simpler form *to go*.

Nunnation.—In Layamon's *Brut* there constantly occurs the addition of *-n* to Nouns, Adjectives, Verbs, etc., to which an ending does not properly belong. This *nunnation* is probably a device for securing euphony.

III. EARLY ENGLISH.

(1258 A.D. to 1362 A.D.)

The Third Stage of our language, extending from the reign of Henry the Third to that of Edward the Third, lasted about a century, and witnessed the triumphant close of that struggle between the Norman French and the native language, in which the former was beaten from the field, leaving rich spoils to the latter. The words added to the English language by the adoption of the Normans relate largely, as might be expected, to *war*, *chivalry*, *heraldry*, *hunting*, *law*, and *court-life*.

The French wars of Edward the Third, by fostering an anti-French spirit in England, contributed to overthrow this exotic language, whose roots had been already loosened by the Barons'

Wars. Two incidents are especially connected with its downfall:—

1. A short time after the first great plague (the Black Death of A.D. 1349), a schoolmaster named John Cornwall, and his pupil, Richard Pencrich, laid aside the use of French and began to teach in English.

2. In 1362 an Act of Parliament was passed, ordering that in the King's Courts to be conducted in English instead of French, because the people had come to understand but little of the latter tongue.

The same statute commanded pleas to be enrolled in Latin.

In Parliamentary transactions the use of French lingered much longer. The first statute in English was passed A.D. 1485, but it is written also in French. Three years later, Acts of Parliament were drawn up in English alone.

Early English Literature.—The chief works of the early English Period are—

1. *Henry the Third's Proclamation to Huntingdonshire*, A.D. 1258, generally considered the first existing document in **English**, as distinguished from **Semi-Saxon**. Copies of this important State Paper were sent into every county. In this document inflections were freely disregarded, and henceforward the Syntax of English with regard to the position of words may be regarded as settled.

2. *The Romance of King Alisaunder*, a poem in irregular metre, translated from the French.

3. *The Geste of Kyng Horn, or Horne Child*, a romantic poem, translated from a French metrical romance by our *Mestre Thomas*.

4. *A metrical version of the Psalms* (recently published by the Surtees Society). A marked peculiarity of its grammar is the use of *-s* for *-th* in the Third Person singular of the Present and other parts of the Verb. Mr. Marsh considers this change to have arisen from the difficulty that Frenchmen had (and still have) in pronouncing *th*.

5. *A Chronicle of England*, by Robert of Gloucester, which was supposed to contain the record of events from the siege of Troy (!) to A.D. 1272. Another 'Chronicle' was written by

Robert Manning of Brunne (Bourne in Lincolnshire), whose *Flowing History of England*, translated from Wace and Langtoft, is continued to the death of Edward the First.

In the last-mentioned work, *-s* is used freely for the Third Person singular of the Present Tense. Other peculiarities are the use of a form *scho* for *she* instead of the A.S. *heo*, and of the forms *thei* (they) and *ther* (their) instead of *hi* and *hira*.

Robert of Gloucester wrote also on the lives and legends of the English saints.

Early English Vocabulary.—During this period French words continued to flow steadily into our language, which, being as yet weak and broken, gladly received these accessions of strength from a former rival. This flow of French was mainly due to the translations of the time, which consisted in great measure of French romances and chronicles.

The clergy of the centuries immediately succeeding the Norman Conquest both spoke and wrote in Latin, which enriched the English tongue with many *theological and philosophical terms*. This is the *third* stage of Latin influence.

Early English Grammar.

The characteristic difference between the Early English and the Semi-Saxon lies in the use of a single termination (*-e*) in the inflection of Nouns and Adjectives. The dropping of the final *-e*, which though written was not always sounded, marks the transition of Early into Middle English.

Nouns.—In the course of the 13th century many Nouns which were formerly Masculine or Feminine were made Neuter. In others, a confusion of Gender is found.

Terminals in *-en* and *-es* are used indiscriminately.

The Genitive in *-es* becomes much more general, taking the place of the older Genitive endings *-en* and *-e*.

The characteristic Feminine endings (as in *spin-ster*, *freond-nes*) have been dropped, or are retained as exceptional forms.

Adjectives.—A final *-e* is used to mark the plural of Adjectives (especially Adjectives of one syllable), and at the end of Adjectives preceded by Demonstratives and Possessives.

Pronouns.—The dual of Pronouns became obsolete shortly before A.D. 1300.

Article.—The Article *the* is now of all Genders, but still preserves some of the older Case-inflections, as the Gen. sing. Fem. and the Acc. Masc. It still retains its plural *the*.

Verbs.—The ordinary Infinitive is now expressed by *to*. But still the Verb often ends in *-en*, e.g. *to stelen*, to steal.

The Gerundial becomes confused with the Simple Infinitive. The appearance of the Present Participle in *-inge* is fixed at about A.D. 1300.

The substitution of *-inge* or *-ing* for the older forms of the Present Participle was confirmed in the 14th century, though the older forms did not at once disappear. Even Chaucer speaks of men who came in '*lepaund*' (leaping).

The *-ath* of the plural of the Present Tense, after changing to *-on*, is now altered to *-en* (the ending of the Subjunctive plural). This lasted till the reign of Henry the Eighth.

Why was *-ath* changed to *-on*? Perhaps it was in consequence of the French using, as now, *nous aimons* (silent *n*) of the First Person plural. The French have always had an objection to the sound of *th*.

IV. MIDDLE ENGLISH

(1362 A.D. to 1558 A.D.)

There were three dialects of Anglo-Saxon, distinguished as the Northern, the Midland, and the Southern. The Midland dialect, i.e. the Anglo-Saxon of Mercia, spoken from Trent to Thames, is regarded as the parent of our literary English.

The counties of Leicester, Northampton, and Huntingdon have each been named as the source of the purest English. Guest favours the notion that the first—Latham, the notion that the last—of these three counties was the cradle of our classical English.

The introduction of printing into England by Caxton, probably in 1474 A.D., exercised an incalculable influence on the English language and literature. Owing to the consequent multiplication of books, the *spelling* and the *grammar* of our

It became gradually fixed. In the days of manuscripts sound being the only guide in spelling, a word was written in several different ways on the same page.

An immediate result of the multiplication of books by the press was the diffusion of a knowledge of Latin and Greek. The fall of Constantinople, which was captured by the Turks in 1453 A.D., scattered Greek scholars and Greek manuscripts all Europe. The struggle of the Reformation turned popular thoughts in a remarkable degree to the study of Hebrew and Greek, the languages in which the Old and New Testament were originally written. Thus a large number of Greek and Latin words found their way into the English language.

It was only by gradual steps that the English language won its way into favour as a medium for the expression of the popular thought of the nation. For the communication of ideas on most theoretical subjects, the English language had a formidable rival in the Latin. Roger Ascham offers the following reasons as an apology for writing in English instead of Latin (as he considers) the more excellent Latin tongue.

Middle English Literature.—The chief writers of the Middle English period were—

<i>Writers.</i>	<i>Works.</i>
Langlande	<i>Piers Plowman</i>
Mandeville	<i>Travels</i>
Wychiffe	<i>English Bible</i>
Chaucer	<i>Canterbury Tales</i>
Gower	<i>Confessio Amantis</i>
Lydgate	<i>Histories of Thebes and Troy</i>
Caxton	<i>Translations, etc.</i>
More	<i>Reign of Edward V. ; Letters, etc.</i>
Tyndale	<i>The New Testament in English</i>
Surrey	<i>Part of the Æneid in English ; Sonnets</i>

From A.D. 1460 to 1520 there is a general dearth of literary works, but the language was greatly affected (especially in its vocabulary) by two great events, viz.—

- (1) The introduction of printing into England by Caxton.
- (2) The diffusion of classical literature.

Middle English Grammar.

We may gain, perhaps, the clearest idea of the peculiar of the English of the Fourth Period by contrasting it with English of the present day, rather than with Semi-Saxon or Early English.

The *-e* of Nouns and Adjectives:—

It is still found at the end of certain Nouns, where it represents an older vowel-ending, as *-a* and *-u*, e.g. *sun-e*, the A.S. *sun-u*.

It is found in Adjectives as a mark of the plural or of 'Definite' Adjective. Thus Chaucer speaks of *smal-e* for small birds; and *the grete sea*, the great sea.

It is found as an Adverbial termination, e.g. *softe-e*, softly; *heard-e*, hardly.

It is found as the termination of the Infinitive Mood. Towards the end of this period the *-e* disappears.

Towards the end of this period the use of the final *-e* becomes irregular and uncertain.

Pronouns.—In regard to the Pronouns of this epoch, *she* is found for *she*, *thei* for *they*, *here* and *hem* still hold out for *their* and *them*. The forms *oures*, *youres*, *heres* are in common use for *our*, *your*, *their*. Towards the end of this period *they*, *theirs*, *them* (Northern forms) come into use in the old dialects.

Verbs.—The Infinitive Mood is now preceded by *to*. *for* is frequently used before *to*.

The Prefix *y-* or *i-* before the Past Participle of Verbs, e.g. *y-clept*, was freely used by Chaucer. It appears as an archaism in later writers, as Sackville and Spenser. It is now almost obsolete in prose, and almost obsolete in verse. It may be found here and there (as a conscious imitation of antiquity) in Thomson's *Castle of Indolence* and Byron's *Childe Harold*.

The *-en* of the three persons of the plural number (as *we-en*, *ye-en*, *they-en*) has been stated, till the reign of Henry the Eighth, after that period the singular and plural were, as *we* and *ye* alike. Ben Jonson expresses his regret for this grammatical change.

The Second Person singular of the Preterite Tense now commonly ends in *est*.

The Third Person singular of the Present Tense now ends in *s*, as *he loves*, and *loveth* is regarded as antique.

The plural of the Imperative still ends in *eth*.

The Present Participle now ends usually in *-ing* (sometimes *-en*). Verbal Nouns also have assumed this termination.

Note.—In Verbs the terminations *-e*, *-es*, *-et* were for a long time sounded as separate syllables. A trace of this may still be noticed in an old-fashioned way of reading solemn language—that of the Bible, for instance.

Middle English Vocabulary.—During this period occurred a great influx of French words into English. Again, towards the end of the Middle English period, the English language derived great accessions from the Latin, and the words thus introduced passed into English with but little alteration of form. Thus there came to be in the language numerous pairs of words; the one from Latin direct—the other from Latin through French. The words which have reached us through the French have come to us in a form very much altered from the original Latin.

<i>Direct from Latin.</i>	<i>Through the French.</i>	<i>Direct from Latin.</i>	<i>Through the French.</i>
blaspheme	blame	presbyter	priest
fidelity	fealty	redemption	ransom
faction	fashion	regal	royal
fragile	frail	sure	sure
hospital	hotel	species	apices
particle	parcel	superficies	surface
poison	poison	rotund	round

Some French words have been adopted, with their own sound expressed in English spelling, as—

guarantee	for	<i>garan'tir</i>
parley	"	<i>parler</i>
petty	"	<i>petit</i>

About the time that many new Latin words were introduced, it became usual for writers to place beside the Latin word a corresponding English one. We find such phrases as *noctive and hurtful*; *centy and blindness*; *assemble and meet together*.

This practice continued in use long after the need of it had ceased to exist.

It has already been noticed that of the French and Latin words introduced at various times, some took no permanent root in the language, and soon withered out of use. Such were *noctive*, *cecily*, *sans*, *fraicheur*, *eximious*, *splendidious*, *multitudo*, *spinosity*, and many others.

V. MODERN ENGLISH.

(1558 A.D. to the Present Time.)

Before the accession of Elizabeth, the English language had taken its present shape, and English literature during her reign put forth some of its brightest blossoms. A living language, like a living body, is always undergoing change, and the three centuries since then have not passed without adding to and taking from our stock of words. In reading Shakespeare we find many words which have become entirely obsolete, and many more which survive with an altered meaning. Yet on the whole Shakespeare's English is that of our own times.

Among the influences that have affected Modern English the following may be noted :—

1. *Euphuism*, a fantastic fashion of affected Latinism, resulting from the works of Lyly, a writer of the Elizabethan time. Shakespeare satirizes the fashion in *Love's Labour's Lost* and elsewhere.
2. The use of Figures of Speech in prose by Hooker, author of the *Ecclesiastical Polity*, a work published in 1594.
3. The French mannerism of Charles the Second's time. Dryden and Pope are its most notable examples.
4. The disuse of Latin and the adoption of French as the language of diplomacy and international negotiation.
5. The widespread influence of Dr. Samuel Johnson's ponderous Latin style.
6. The improvement of the Arts, and the wonderful advance of Physical Science. New words are constantly being needed to express new discoveries. The name of a new invention or idea is almost always formed from the Greek. Thus we have

names of inventions *stereoscope, telegraph, thermometer*; for scientific terms—*solidarity, idiosyncrasy, protoplasm, isomorphism*.

Note.—There is a group of words, more or less scientific, which point to Arabia as the cradle of infant science. Relating to chemistry, we have *chemist, alcohol, alembic, alkali*. Other words from the same tongue are *quatra* and *almanac*, as well as *admiral, alcove, and assassin*. *Al* is the definite Article of the Arabic language.

7. Lastly, England's world-wide commerce and the growth of her Colonial Empire have been the means of bringing numerous contributions to the English vocabulary. A classification of these foreign words is attempted in the preceding chapter.

Grammar of Modern English.

The residue of Inflections, enumerated as existing in the English of the Fourth Period, has been still further curtailed, and English has advanced still further in its progress from a synthetic to an analytical language. Beyond this no considerable changes have taken place in the Grammar of English, but large additions have been made to its vocabulary. The Syntax of English, which may be considered as having been in an unsettled state during the 16th and 17th centuries, became fixed about the middle of the last century.

A remarkable feature of the present age is the revived interest which is taken in the older phases of the English language, and the attention that is at last paid to Anglo-Saxon (or, as it is sometimes called, Old English), the ancient foundation upon which the fabric of modern English reposes. The result of this has been to bring back a certain number of obsolete words into the vocabulary of modern English.

On the English of Shakespeare.

As the English of Shakespeare differs in many respects from the modern English idiom, even from that of poetry, and still more, of course, from the ordinary routine of English prose, a brief enumeration of the peculiarities of that writer may not unfitly accompany this sketch of the successive developments of the English language.

The publication of Shakespeare's works, it may be noted, ranged from A.D. 1593 to 1623.

A FEW PECULIARITIES OF SHAKESPEARE.

Adjectives.

1. Adjectives are freely used as Adverbs, e.g.—
 'Thou didst it *excellent*.'—*Taming of the Shrew*, i. 1, 89.
 'Some will *dear* abide it.'—*Julius Caesar*, iii. 2, 119.
 2. Two Adjectives are frequently united in one word, the first qualifying the second, and having the force of an Adverb, e.g.—
 'An *enterprize*
 'Of *honourable-dangerous* consequence.'—*Julius Caesar*, i. 3, 124.
 'More *active-valiant* or more *valiant-young*.'—*1 Henry IV.* v. 1, 4.
 3. Adjectives are frequently used for Nouns, e.g.—
 'A sudden *pale* (= pallor) usurps her cheek.'—*V. and A.*
 'Twas *caviare* to the *general* (general public).'—*Hamlet*, ii. 2, 45.
 4. Double Comparatives and Superlatives are common, e.g.—
 'To some *more fitter* place.'—*M. for M.* ii. 2, 16.
 'This was the *most unkindest* cut of all.'—*Julius Caesar*, iii. 2, 186.
- Ben Jonson speaks of this as a 'kind of English atticism.'

Adverbs.

1. Adverbs are used with Verbs of motion understood, e.g.—
 'Her husband will be *forth*.'—*M. B.* ii. 2, 278.
 'Methinks I hear *hither* your husband's drum.'—*Coriol.* i. 3, 32.
2. The Adverbs *inward* and *backward* are used as Nouns, e.g.—
 'I was an *inward* of his.'—*M. for M.* iii. 2, 138.
 'In the dark *backward* and abyss of time.'—*Temp.* i. 2, 50.
3. *Chance* appears to be used as an Adverb, e.g.—
 'How *chance* the king comes with so small a train?'
 —*King Lear*, iv. 4, 60.
 'How *chance* my brother Troilus went not.'—*Tr. and Cr.* iii. 1, 15.

Prepositions.

1. Prepositions are used in an unusual sense, e.g.—
 'We'll deliver you *of* your great danger' (*of* = *from*).
 —*Coriol.* v. 6, 14.
 'Received *of* the most pious Edward' (*of* = *by*).—*As You Like It*, ii. 2, 37.
 'I am provided *of* a torch-bearer' (*of* = *with*).—*M. for M.* i. 2, 24.
 'I have no mind *of* feasting' (*of* = *for*).—*M. of P.* ii. 5, 36.
 'I live *with* bread like you' (*with* = *on*).—*Ruk. II.* iii. 2, 175.

2. Prepositions are frequently omitted after Verbs of motion, e.g.—

'But ere we could *arrive* (at) the point proposed.'

—*Julius Cæsar*, i. 2, 110.

'*Depart* (from) the chamber and leave us.'—2 *Henry IV.* iv. 4, 91.

3. The Preposition is also sometimes omitted after Verbs of hearing, e.g.—

'*List* a brief tale' (= *listen to*).—*King Lear*, v. 3, 181.

'*Listening* their fear.'—*Macb.* ii. 2, 28.

Verbs.

1. Formation of Verbs.—Like the writers of the Elizabethan age, Shakespeare converts both Nouns and Adjectives into Verbs, e.g.—

'*Trifles* former knowing' (i.e. renders trifling).—*Macb.* ii. 4, 4.

'*Furnaces* sighs.'—*Cymb.* i. 6, 66.

2. The Auxiliary Verbs *do*, *did* are frequently omitted, e.g.—

'*Resolt* our subjects?'—*Rich. II.* iii. 2, 100.

'*Gives* not the hawthorn bush a sweeter shade?'—3 *Henry VI.* ii. 5, 42.

This is more emphatic, perhaps, than 'Do our subjects revolt?' and certainly more vigorous than 'Does not the hawthorn bush give a sweeter shade?'

Ellipsis.

1. Elliptical expressions are very frequent in Shakespeare, as in the other Elizabethan authors, e.g.—

'In war was never lion (*that*) raged more fierce.'

—*Rich. II.* ii. 1, 173.

'Returning were as tedious as (*to*) go o'er.'"—*Macb.* iii. 4, 138.

'Most ignorant of what he's most assured (*of*).'

—*M. for M.* ii. 2, 119.

2. After *so* the word *as* is sometimes omitted, e.g.—

'I wonder he is so fond

To trust the mockery of unjust slumbers' (= *as* to trust).

—*Rich. III.* ii. 3, 26.

3. The Ellipsis of the Superlative inflection is a curious peculiarity. It occurs, e.g.—

'*The generous and gravest* citizens.'—*M. for M.* iv. 6, 13.

This should be 'The most generous and gravest citizen.' Similarly, Shakespeare writes—

'The best condition'd and *unwearied* spirit.'—*M. of V.* iii. 2.

This is equivalent to 'best conditioned and most unwearied.'

Other Peculiarities.

- (a) Confusion of two constructions in Superlatives, e.g.—

'This is the greatest error of *all the rest*' (= of all).

—*M. N. D.* v. 1. 2.

'I do not like the tower of *any place*' (I dislike the tower more than any place).—*Rich. III.* iii. 1. 68.

- (b) Construction changed by confusion. No modern author would be allowed to write—

'The *pasture* of your blows *are* yet unknown' (for *is*).

—*J. C.* v. 1. 1.

'Where such as thou *mayest* find him' (for *may*).—*Macb.* iv. 2.

- (c) Shakespeare uses unusual prefixes, as *in*-chant, *in*-fortunate, *un*-proper, *un*-expressive. He also uses the termination *-ive* in a Passive instead of an Active signification. Thus, in the following line, *unexpressive* is used for *inexpressible*.

'The fair, the chaste, the *un-expressive* she.'—*As You Like It* II.

These examples might be greatly extended.

SOME SPECIMENS OF ANGLO-SAXON.

In order that the student may have a better opportunity of comparing Old and Modern English, a few passages are inserted (with translation and explanatory notes), which are hoped will be read with interest and attention. The student who has followed carefully such details of the grammar of Anglo-Saxon as have been given in the preceding pages will have little or no difficulty in translating these passages, which he will find numerous illustrations of the rules which he is hoped, he has already committed to memory.

Pronunciation.

The pronunciation of Anglo-Saxon must have been different from the pronunciation of modern English. The

of the earlier language was purely phonetic, and every change of spelling indicated a change of pronunciation.

The pronunciation of the vowels was as follows:—*A* was pronounced as in *father*, never as in *fate*; the sound of *a* in *fat* being denoted by *æ*; *e* was sounded like *a* in *fate*, never like *æ*. In Anglo-Saxon long *i* was sounded like *ee* in *seen*, never as in *pine*. The letter *o* represented either the long *o* as in *tone*, or the short *o* as in *on*, but never had the sound of *u* in *son* or *soon*. There was also a distinction between long *u* and short *u* (*û*, *u*).

As regards the consonants, *c* and *g* were always hard. The sounds *sh* and *sk* as in *azure*, as also *ch* and *j* did not then exist, and the aspirate *h* had a more guttural sound than in modern English. *R* was always a strong trill, as in Scotch, and had the sound of *z*—a peculiarity that is represented to-day in the dialect of Somerset. Two now extinct letters, the *thorn* and the *eth*, represented *th*, not having yet been differentiated so as to denote *th* and *dh* respectively. In the following extracts only modern English letters have been used. It need only be added that *v* had the sound of *f* (as in modern German), and that *g* before *i* and *e* was pronounced as *y*.

I. PART OF THE PARABLE OF THE SOWER.

(MATT. XIII. 3-8.)

Sôðlice, út éowle se sáwerc his sæd to sáwenne. (1) And Truly, out went the sower his seed to sow. And
 Ða thá (2) hé sêow, (3) sume (4) hig feollon with weg, (5) and when he sowed, some they fell on the way, and
 Ða bi cômôn and æton thá. Sôðlice, sume féollon on stan hte, *useful* *came* *and* *ate* *them*. Truly, some fell on stony (ground)
 Ðær hyt næfde. (7) * mycle eorðan, and lisslice (8) up spruon, where it had not much earth, and quickly up sprung,
 Ða thá the (9) hig næfdon * thære eorðan dýpan. Sôðlice, *there* *they* *had* *not* *there* *earth* *deep*. Truly,
 Ða spruon georne sunnan, (10) hig áðruwedon and forseruon, *they* *can-keep* *up* *turn*, *they* *dried* *and* *shrank* *up*,
 Ða thá the (9) hig næfdon * thære eorðan dýpan. Sôðlice, *there* *they* *had* *not* *there* *earth* *deep*. Truly,

* *Næfde* = *no* *had*; *næfdon* = *no* *had*, etc.

for thám the hig næfion wyrtruman. (11) Sôthlice, sume *because they had-not root.* Truly, some fell
 thornas, and thá thornas wéoxon (12) and for-thrymsod
 thornas, and the thorns grew and choked
 thá. Some, sôthlice, féollon on góde eorþan,
 them. Some, in truth, fell on good earth's (ground)
 sealdon wæstm, sum hund-fealdne, (14) sum sixtig-feald
 gave (yielded) fruit, some a-hundred-fold, some sixty-fold
 thrittig-fealdne.
 thirty-fold.

NOTES.

(1) *To sawenne*, Gerundial Infinitive of *sawian*. (2) *Tha tha*
then then, with meaning of 'then when.' (3) *Scere*, Past Tense
 Verb *sáwan*. *Sore* is now of the Weak Conjugation. (4) *Sum*
some they fell. In A.S. *sum* was an Adjective, and declinable
 (it) belongs to the late West Saxon dialect. (5) *With weg*, on
 Notice that the *g* of *weg* has become *y*. (6) *Fuglas*, fowls;
w. (7) *Næfde*, for *ne hæfde*, had not. (8) *Hradlice*, quickly
 from *hrad-lic*, quick-like. A.S. Adverbs ended in *e*. (9) *For*
because; the literal meaning of this expression is 'for that that.'
 Fr. *parce que*. (10) *Up sprungene sunnan*, lit. 'the sun having spru-
 i.e. risen. This is a good example of the Dative Absolute.
 is up-springan. (11) *Wyrtruma*, root (for *wyr-truma*). (12)
 waxen, grew. *Wax* (*wæxan*) was originally a Strong Verb,
 joined the weak conjugation, it spared us the necessity of *saw-
 wax*. (13) *For-thrymsdon* is the Past Tense of the (Weak)
thrymsian, to suffocate or choke. (14) *Hund-fealdne*, from *hundra-*
 hundred-fold, is the Accusative Case, governed by *sealdon*. *Seald-*
selian, to give, sell.

II. THE WHEAT AND THE TARES.

(MATT. XIII. 24-30.)

Heofona rice is geworden thám menn gelic the
 Of heaven (the) kingdom is become to-the man like, that
 sed on his secere. (1) Sôthlice, thá thá (2) menn slépon,
 seed in his field. Truly, then when men slept,
 his féonda (3) sum, and oferseow (4) hit mid cocele (5)
 of-his-enemies one, and over-sowed it with tares in the
 thám hwæte, and féode thánon. (6) Sôthlice, thá réo
 the wheat, and went thence. Truly, when the
 wéox, and thone wæstm bróhte, thá ætrowde (8) o
 grew, and the fruit brought, then showed the
 hine. Thá eodon thæs hláfordes thárowas, (9) and
 it (i.e. itself). Then went of this lord *101700011*, and

1. *Maforð, bú* *ne séowe thú góð sæd on thínum æcere?*
Lord! how (is this?) did'st-thou-not-see good seed in thy field?
 2. *Thanon (10) hæfde hé coccel?* *Thá cwæth he, Thæt dyde*
Thane had it cockle? Then said he, That did
 3. *Un-hold (11) mann. Thá cwædon thá théowas, Wylt thú*
un-friendly man. Then said those servants, Wilt thou (that)
 4. *gáth and gadriath (12) hig?* *Thá cwæth he, Nése, thif*
go and gather them? Then saith he, Not so, ly-
 5. *les gé thone hwæte á-wyrt-walíon, (13) thonne gé thone*
the-less ye the wheat may root up when ye the
 6. *ocel gadriath. Læstath ægther weaxan oth ríp-tíman; and on*
cockle gather. Let either grow till harvest; and at
 7. *íam ríp-tíman, ic secege (14) thám ríperum, (15) Gadriath ærest (16)*
the harvest, I (will) say to the reapers, Gather first
 8. *þone coccel, and bindath scéaf-mælum (17) is for-bærnenne; (18)*
the cockle, and bind it sheaf-wise to burn up;
 9. *and gadriath thone hwæte into mínum berne. (19)*
and gather the wheat into my barn.

NOTES.

1. *Æcere*, Dative of *acer*, a field. Compare the expression 'God's acre.' The preceding *the* is the indeclinable relative. (2) *Thá thá*, literally *then then*. It means 'then when.' (3) *Feonda*, Genitive plural of *frend*, an enemy (same word as *fiend*). The words *his feonda sum* mean, literally, 'one of the enemies of him.' (4) *Ofær sæow*, literally 'sown-sowed.' *Sæow* is the Past Tense of the (Strong) Verb *sawan*. (5) *Coccele*, corn-cockle, a weed that grows among corn. (6) *Thanon*, *thane*. The forms *heonan*, *thanon*, and *hananon* preceded *hennes*, *thennes*, and *whennes*, the Middle English predecessors of *hence*, *thence*, and *whence*. (7) *Wyrt*, a plant. Modern English, *wort*. (8) *Ælcwæde*, Present of *st-eowian*. (9) *Théowas*, Nominative plural of *théow*, a servant. (10) See note (6). (11) *Un-hold man*, an un-friendly man, an enemy. (12) *Gadriath*, Imperative of *gadrian*, to gather. Notice the change of *d* to *t*, as in *father*, from *fader*; *together*, from *to gíderes*. (13) *Á-wyrt-walíon*, root up, from *wyrt-walu*, root. (14) *Íc secege*, I will say, Present Tense of *secan*. This is an instance of the use of the Present Tense for the future. (15) *Ríperum*, Dative plural of *ríper-e*, a reaper. (16) *Ærest*, earliest, (Adv.), the Superlative of *ær*, before. (17) *Scéaf-mælum*, in sheaves, or sheaf-wise, literally 'sheaf-meal.' Compare 'piece-meal,' etc. (18) *To for-bærnenne*, Gerundial Infinitive of *for bærnan*, to burn up. (19) *Berne*, barn. *Berne* is a contraction for *bere ærn*, barley-house.

III. THE PARABLE OF THE TEN VIRGINS.

(MATT. XXV. 1-13.)

Thonne byth heofena rice geolic thám ten fémnan
Then is of heaven (the) kingdom like to the ten virgins
 the (1) thá léohlfatu námon, and ferdon on géan. *the*
who the light-vessels (lamps) took, and went towards (i.e. to meet)
 brýdguman and thá brýde. Heora, fíf wáron dysige. (2) and
bridegroom and the bride. Of them, five were foolish, and
 gláwe. And thá fíf dysigan námon léohlfatu.
wise. And the five foolish took light-vessels (lamps),
 ne námon nánne (3) ele mid (4) hym; thá gléawan námon ele
took no oil with them; the wise took oil
 heora fatum, mid thám léohlfatum. Thá se brýdguma yldo
their vessels, with the lamps. When the bridegroom came,
 thá knappedon (6) hig ealle, and slépon. (7) Witollice, (8)
then slumbered they all, and slept. Truly,
 mildere nihte man hrýmde, (9) and cwæth, Nū se brýdguma
mid night, some one cried out, and said, Now the bridegroom
 cymth; farath him tógeánas. Thá ámon ealle thá fémnan
cometh, go him towards (i.e. to meet). Then came all the virgins
 and glengdon heora léohlfatu. Thá cwædon thá dysige
and trimmed their light-vessels (lamps). Then said the foolish
 thám wísum, Syllath ús of éowrum ele, for thám úre léohlfatu
the wise, Give us of your oil, because our lamps
 sind ácwenece. (10) Thá andswaredon thá gléawan, and cwæth
are quenched. Then answered the wise, and said,
 Nese, thý hás the (11) wé and gé nahlon genoh; gath to the
Not so, lest we and you have not enough; go to the
 cýpendum, (12) and bygáth éow ele. Witollice,
selfers, and buy for you (i.e. for yourselves) oil. Truly,
 thá hig ferdon, and wolden byegan, thá com se brýdguma
when they went, and would buy, then came the bridegroom
 and thá the gearwe (13) wáron éodon (14) inn mid him
and they that ready were went in with him
 thám gýstum; and seo dura was be lócen. Thá se nót
the marriage; and the door was be locked. Then went
 éodon thá óðre fémnan, and cwædon, Dryhten, Dryhten,
came the other virgins, and said, Lord! Lord!

Thā answarole hé him, and cwreth, Soth (15) ic éow
Then answered he them, and saith, Truly I to you
 (16) Ne cann ic éow. Witodlice, waciath; for thām the (17)
I - know - you - not. In sooth, watch; because
 (18) ne thone dæg ne thā tide.
neither the day nor the time.

NOTES.

who. This Relative is indeclinable (see the last extract).
thū, plural of *leot* *fat*, a light vessel, i.e. a lamp. The word
vessel, is the same word as *raf*. Notice the change of *f* to *v*.
 (3) *Ne namon nanne ele*. In A.S. a plurality of
 strengthened the assertion. (4) *Mid*, with, is an obsolete
 form. Compare German *mit*. (5) *Yde*, delayed; Preterite of
 (6) *Hnæppeden*, slept, literally 'napped' (*hnæppian*). The word
 has lost its dignity, though in Wyclif's Bible occurs the passage,
 'I shall not *nappe*, neither slepe that kepeth Israel' (1's. cxxi. 4).
He, slept. *Slep* is the (strong) Preterite of *shepan*. (8) *Witodlice*,
 (9) *Hrymde*, Preterite of *hrieman*, to cry or call out; a Verb
 from the Substantive *hream*, noise, clamour. (10) *Acwenite*,
 from *a-cwencan*, to quench, extinguish. (11) *Thy* has the
 by which the less that, i.e. for fear that. (12) *Cypendum*, the
 (Native plural of *cepend*). *Cypan* means 'to seal,' and *ceap*,
 The *c* of *ceap* has become *ch*, whence our word *cheap*.
 ready. (14) *Eolon*, went; *læte* is the Preterite of *gan*, to
 (15) *Soth*, truly. The A.S. *soth* is the original of the modern word
 truth, e.g. *in sooth*, for-sooth. (16) *Scege*, say. Notice how the
 has become *y*. (17) *For thām the*, because; literally 'for
 Compare French *puce que*. (18) *Nyton*, ye know not. *Nyton*
 contraction for *ne witon*, ye wot not.

IV. THE LORD'S PRAYER.

(SAXON OF 890.)

Are thū the eart in heofenum (1). Si (2) thīn naina ge-halgod (3),
 we thīn rice. Geweorhte thīn willa on eorþan (4), swā swā on
 we. Urne dæg-hwām hlāf syle (5) us tō dæg. And forȝet us
 (6) swā swā wē forȝiath urun gyhendum (8) and ne ge-lædde us
 iunge. Ac alys (9) us of yfell. Sothlice (10).

NOTES.

heofenum, Dat. plur. of *heofen*, heaven. The Lat. expression is
in celis. (2) *Si*, Pres. Subj. (Third sing.) of *secan*, to be.
 (3) *Ge-halgod*, hallowed. Past Participle of *halgan*, to make
 (4) *Eorþan*, earth. Dat. sing. of *eorthe*. (5) *Syle*, give. *Syllan*
 is the original of our word *tell*. It has in A.S. the meanings of
 (2) tell. (6) *Cyðar*, sins or debts. Acc. plur. of *gyt*, a sin or

debt. (7) *Sæd . . . nūð*, so . . . as. (8) *Gyltenduru*, debtors. Dat. plur. *gyltend. urum*. *M* sometimes becomes *n* in inflections. (9) *Aþr*, he deliver. From *ð-heian*. (10) *Sotlice*, truly. The A.S. equivalent is 'Amen.'

V. KING EDMUND.

The last quotation is from the legend of King Edmund, a pious ruler who was conquered and put to death by the Danes A.D. 871. A wonderful story is told about his body. His name survives in Bury St. Edmund's.

THE DANES SEND A HAUGHTY MESSAGE.

Hit gelamp (1) *thá æt nieðstan* (2) *that thá Deniscan léole* (3) *on* mid scip-*here* (4), *hergiende and sléande wide* (5) *geond land*, swá *and* *hiera gewuna is*. On *thim flutan wæron thá fymrestan heaðas* *Hinguar and Hubba, ge-ðrehte* (7) *thorh deofol, and he on North-hymbra-lande gelendon* (8) *mid æ-cum* (9) *and æt-æton* (10) *that land on thá léode oðlogon* (11). *Tha gewende Hinguar ðæt mid his secgum, and Hubba beláf on North-hymbra-lande, gewennenum sige* (12) *mid þá hreowneise*. *Hinguar thá becóm* (13) *tó East-Englum cōwende* (14) *on thá géære the Ælfréd ætheling* (15) *an and twentig géære* (16) *æfter West-Seaxna* (17) *cýning sithðan wearð* (18) *nāre*. And se for-secg *Hinguar fælice, swá swá* (19) *wulf, on lande besteaðeode* (20), and thá léode slog, *weras* (21) *and wif, and thá ungewittigan cildra and ða hama* (22) *twode thá bilewitan Cristenan*. He sende thá sithðan *ðan to his cýninge* *léoðe arende, that he alogan scoldo to his manna cildran, gif his feores rohde* (23). Se ðrend-raca cōm thá to *Alðamunde cýninge* *Hingwares arende* (24) *him aroðlice áðwáð* (25).

Hinguar ðre cýning, cōne (26) *and sigefest on sæ and on lande, þa fela* (27) *théoda geweorð, and cōm nū mid siende fælice hēr* (28) *on lande*. *He hēr wintersettl* (29) *mid his werode* (30) *hæðe*. Nu hæst, *geþeot ðeðlan thine dieðlan gold-hordas and thindra ieldrena* (31) *geðreōn stōð* with hine, and *thú heo his under-cýning, gif thú eow* (32) *béon wot*, *tham the thú næst thá milit thert thú mæge him willstanðian* (33).

KING EDMUND'S REPLY.

Æfter thissum wōrdum (1) *he ge-wende to thām ðrend-sean* (2) *Hinguar him to sende* (3), and *sæðde him un-ferht* : ' *Wæðlice thá w nū wierthe* (4) *sieges, ac ic nyle* (5) *áðflan* (6) *on thinum fúlum blæd on cððnan handa, for thām the ic Criste folgige* (7), *thé æs swá gelysnode* (8) *ac ic bliðhelice* (9) *wile béon of-slegen thurh éow, gif hit swá God so secawath*. *Fær nū swiðe hraðe* (10), and *seoge thinum æðan hreow*. *Ne áðlyth næfre Edmund Hingware on life* (11) *hæðmum heretog bütan* (12) *he to Hæðende Criste ðrest mid gelaðan gebæge* ' (13).

TRANSLATION.

THE DANES SEND A HAUGHTY MESSAGE.

It happened then immediately (lit. 'at next') that the Danish people came with a ship-army (fleet), ravaging and slaying far and wide through

land, as their wont is. In this fleet were the first headmen (captains) Agnar and Hubble, united through the devil (companions in villainy?), they landed in Northumberland with warships, and wasted that land, and slew the people. Then Hinguar went east with his ships, and Hubble landed in Northumberland, victory having been won with cruelty. Agnar then came rowing (*i.e.* by sea) to the East Anglians, in the year Prince Alfred was one and twenty years (of age), he who afterwards became famous (as) king of the West Saxons. And the aforesaid Hinguar himself, like a wolf, stole on land and slew the people, men and women, the witless children, and ill treated (treated with insult) the innocent Saxons. Then afterwards he sent his son to the king (on) a boastful message, that he should bow to his allegiance if he cared for his life. The messenger came then to King Edmund, and Hinguar's message to him was thus announced: 'Hinguar, our king, brave and victorious on sea and land, has subdued many nations, and now with an army has come suddenly here to land, that he may have winter quarters here with his host. Now he has bidden thee divide thy secret gold-hoards and the possession of thy ancestors quickly with him, and (that) thou be his under-king (vassal), if thou wilt be alive (*i.e.* have thy life), for that thou hast not the strength that thou mayest withstand him.'

KING EDMUND'S REPLY.

After these words he went to the messenger that Hinguar sent to him, and said to him fearlessly: 'Truly thou wert worthy of slaying (*i.e.* of being slain), but I will not defile my clean hands in thy foul blood, because I follow Christ, who so gave us an example, but I will gladly be slain by you, if God so foreordains it. Go now very quickly, and say to thy cruel lord, Edmund never in life will bow (literally "boweth") to a heathen chief, unless he first bows with belief (*i.e.* in faith) to the Healing (One) Christ.'

NOTES.

THE DANES SEND A HAUGHTY MESSAGE.

(1) *Ge-lamp*, happened. Preterite of *ge-limpan*. (2) *At nichstan*, afterwards; literally 'at next.' Superlative of *neah*, near. (3) *Ferdon*, came; literally 'they fared.' The old word *fara*, to go, still survives in *thoroughfare*. (4) *Skip-here*, literally 'ship-army.' The A.S. *here*, an army, is seen in *hereing*, the fish that moves in armies or hosts. (5) A.S. *Adverts* ended in *u*. Thus *wid*, wide (Adj.), *widre*, widely (Adv.). (6) *Swa stea*, so as to go, went, custom. The prefix *ge* is found before both Verbs and Nouns. (7) *Ge-unlchte*, united; from *an-lecan*, to unite. The *ge* is the usual prefix. (8) *Ge-lendon*, landed. From *ge-lendan*. (9) *Æscum*, warship. Dat. plur. of *æsc*, (1) an ash-tree, (2) a war-ship. (10) *Aweaton*, to waste, ravaged. From *æweatan*. (11) *Of-slogen*, slew. *Slog* is the strong Preterite of *slan*, to slay. (12) *Gewunnenum sig*, the victory having been won; Imperative Absolute. Lat. *parva victoria*. (13) *Becum*, from *becuman*. (14) *Rocenre*, rowing; Present Participle. (15) *Æthelwif*, prime. The title is derived from *æthel* or *ethel*, noble. (16) *Lea*, years. The guttural *g* has become *y*. It has become *y* in *for-sayda*,

aforsaid. (17) *West-Saxas*, of the West Saxons; *Gen* þā *Wearth*, became. Pretence of *weorthan*. Compare German (19) *Sie sahen*, like; literally 'so so' = *saw*. (20) *Be stealhude*, he stealthily. From *be stealian*. (21) *Weras*, men. Acc. pl. Compare the word *wer wolf*, a man-wolf. (22) *Hi smere*, Dat. of insult, governed by *Prep. is*. (23) *Rohle*, cared. Pretence of *reck*, care. (24) *Frende*, message. This is the original of our word *errand*, a word which the uneducated sometimes pronounce *arrand*. (25) *Alcal*, announced. From *abedlan*. (26) *Cne*, the original of *keen*. (27) *Fela*, many. Compare German *Winter-quartier*, winter-quarters; literally 'winter-settle' (28) army. Dat. of *werod*. (29) *Hat*, from *hatan*. (31) *Feldreis*, Genitive of *ichsan* (plur.), elders. This word was originally the name of *cald*, old. (32) *Cwe*, alive. The word survives in the English 'a quick-set hedge' and 'quick and dead.' (33) *Him withstanan*, to resist.

KING EDMUND'S RETRY.

(1) *Wordum*. *After* governs the Dative. (2) *Frend-ræd*, Accusative of *arend-ræd*. (3) *Him to sende*. Notice the case 'the messenger that Hingwar sent him to.' See the remarks in Grammar on the transition of Adverbs into Prepositions. (4) *Wæles*, worthy of being put to death. Lit. 'worthy of slaying.' (5) *I will not*. A contraction of *ne wile*. (6) *Aþþan*, *dehinc*. English same Verb, but with a Latin prefix. (7) *Folgyge*, follow. This affords an example of the change of the guttural *g* into *w*. (8) *Ge* gave example. From *geþysnian*. (9) *Blithelice*, gladly. 'blithely.' *Blith-lice* is the Adverb formed in the regular way from *lic*, blithe-like. (10) *Hwæðe*, quickly. In *hwæð* (Adj.) we have the original of Milton's 'rathe primrose.' (11) *On life*, alive. Whence by the change of *on* into *a*. Compare *asleep* from *on sleep*, and *from on board*. (12) *Butan*, except. Connect *butan* with *ge* to translate 'except he bows,' etc. *Butan* is a Conjunction. (13) *from ge-būgan*, to bow, make submission.

CRUEL FATE OF KING EDMUND.

Hwæt (1) thā Ælfrimund cuning, mid thāra the (2) Hingwar in innon his healle, thres Halendes (3) ge-myndig, and a-ward wān nu; wole ge-efn-hlecan Crises geþysnung-um, the (4) for to mid wæpnum to winnane with thā wān hrowan fadewear. (5) thā Ælfrimund thā Ælfrimund ge-ðundon, and ge-bismred on healle swa sitathan ledon thore ge-leat-fullan cuning to Ælfrimund's trifeve, and to geþon hne thā to (6) mid heardum l-eodum, swa swa geon larege mid swigum; and he smole clipode to Ælfrimund mid soðum geþeoton to Halende Crise; and thā he for his ge-ðeafin wundon wæðen (10) ferre, for thām the he ðe him to fulne (11); he seuton (12) thā mid geseocum him to ðe him to gamere (13), oð that (14) he eðl was beset mid ðe angum (15), swice ðes hysta, swa swa ðes hysta was. The

se æðelra flæmm (17), that se æthela cyning nolde Criste
man, ac mid ænðdæm gehælan hine æfter clīpeode; her (18) hine thā
ðan (19), and thā hæthnā swā dydon (20). Betwix thām the (21)
sede us Criste thā-giet (22), thā tugen (23) thā hæthnā thone halgan
and mid ænom swange slopon (24) him of that heafod, and his
æthode (25) ge-ælig (26) to Criste. Thær wæs sum mann (27)
se ge-heard (28) thurh God be-hydd thām hæthnum, the this
he call, and hit elt sægde, swā swā wē hit secgath (29) her.

THE WONDERFUL HISTORY OF THE KING'S HEAD.

1. thī se flōt-here (2), kīnle eft to seipe, and be-hyddon (3), that
thas halgan Eadmundes on thām thiccum brēmum (4), that hit
secl (5) ne wurdle. Thā æfter fierste siðthan hie āfægne (6)
cōm that lant fole (7) to, the thær to life (8) wæs, thær hiera
es lic (9) læg brian heafde (10), and wurdon swithe sarige (11) for
ge-on mōde (12), and hūm (13) that hie nāfden (14) that heafod to
sæge. Thā sæge se sēawere (15) the hit ær (16) ge-seah (17),
thā flōt menn hæfden that heafod mid him; and wæs him ge-thuht
thā swā hit wæs full-sōth (19), that hie be-hyðden that heafod on
bær (20) for-hwega (21). Hie ðodon (22) thā eademes (23) ealle to
thā sēcende (24) ge-hwær (25), geond thylas and brēmias, gif hie
to ðe mīcen ge-metan that heaf-d. Wæs ðac mīcel wundor that
thā wulf wearth (28) a-send, thurh Godes wissunge (29), to be-
se (30) that heafod, with (31) thā ðhru dēor ofer (32) dæg and
thā ðodon thā sēcende and simle clīpende (33), swā swā hit ge-
sæ (34) is thām the (35) on wula gāth oft. 'Hwær eart thū nū,
se? And him and-wyrde (36) that heafod, 'Hēr, hēr, hēr;' and
thāne (37) clīpeode and-swarende him eallum (38), swā oft swā hiera
clīpeode, oth that hie eade, becomon thurh thā clīpange him to (39).
Thā ge-gæga wulf the be-wiste (40) thæt heafod, and mid his twam
(41) hæfte that heafod be-clīpped (42), grælig and hungrig, and
he ne dorste thas heafdes on-byrgan, ac heol (43) hit with (44)
thā thæt he-lige heafod hām (45) feredon mid lām, thancien-
c Hirðingān ealra (46) his wunora. Ac se wulf fōlode forth mīa
sæde, oth that hie to tūne (47) cōmon, swelce hē tām (48) wære.
Sewende eft siðthan to wuda (49) on-gēan.

TRANSLATION.

CRUEL FATE OF KING EDMUND.

Then, King Edmund, when Hingwar came, stood inside of his hall,
of the Healer, and threw away his weapons; he wished to imitate
the example, who forbade Peter to fight with weapons against the
evil. Well, the wicked (ones) then bound Edmund, and insulted
commonly, and so afterwards led the faithful king to a tree (that
was in the earth, and tied him to it with strong bonds, and then beat
him with whips, and he always cried out between the strokes with
his voice to Christ the Healer; and the heathens then for his faith were
angry, because he cried to Christ to help him. Then they shot at

him with their spears, as if to make sport for them, until he was dead with their darts (lit. shots) like the bristles of a hedgehog, just as he was. When Hingwar, the wicked pirate, saw that the noble king would not deny Christ, but ever called upon Him with firm faith, he ordered to behold him, and the heathens did so. While he yet cried to Christ, the heathens dragged the holy (man) to slaughter, and with blow struck off his head, and his blessed soul went to Christ. Thus a man preserved near-at-hand, hidden by God from the heathens, heard all this, and afterwards told it, just as we relate it here.

THE WONDERFUL HISTORY OF THE KING'S HEAD.

Well, then, the army of pirates went next to their ships, and hid the head of this holy Edmund in the thick brambles, that it might not be buried. Then, as soon as ever they were gone, came the people of the land who were left there. There lay their lord's body without a head, and they were very sorry in their heart for his death, and especially that they wanted the head for the body. Then said the witness that saw it before, that the pirates had the head with them, and it appeared to him (as in fact was the case) that they had hidden the head somewhere in the wood.

Then went they all together to the wood, seeking everywhere, through bushes and brambles, if anywhere they might find the head. There was also much wonder that a wolf was sent, by God's direction, to protect the head against the other wild beasts both by day and night. Then were they seeking and calling out together, just as it is customary with those who often travel in a wood, 'Where art thou now, companion?' And the head answered them, 'Here, here, here;' and so it called repeatedly answering to them all as often as any of them called, until they all found it by reason of that calling. There lay the grey wolf that watched the head, and with his two paws he held the head in his embrace, and was hungry, but for (fear of) God it durst not taste the head, but kept against wild beasts. Then they carried that sacred head home with them, thanking the Almighty for all His wonders. And the wolf followed along with the head, till they came to town, as though he were tame, and came back again afterwards to the wood.

NOTES.

CRUEL FATE OF KING EDMUND.

(1) *What* has here the meaning of 'well,' the Narrative Particle. (2) *Mid than the*, when; literally 'with that that.' (3) *Healed One*, i.e. Christ. (4) *A-weardð*, from *a-weardhan*. I at a-weard. (5) *The*, who; indeclinable Relative, of all genders. (6) *Hæmet*, a house, same as (1). (7) *Hæstlice*, Adv. from *hæstlic*. (8) *Eorðfæstum*, i.e. literally 'earth-fast tree,' i.e. a tree firmly rooted in the ground, and fixed with. This Preposition governs the Dative. (9) *Wodlice*, i.e. furiously. (10) *Mid* (Middle English, *made*), made; *lic*, like; *e* is the Adverbial termination. (11) *Tu fulumæ*, literally 'for and' (Nom.), but *anæwælleð*. (12) *Sædon*, shot. Pretence of *scotan*. (13) *Mid þæm þæm*, i.e. literally 'they shot with javelins him to,' i.e. they shot at him with javelins. (14) *Tu gamene*, for sport. *Gamene* is a Substantive.

Case. (15) *Of þat*, until; literally 'till that.' (16) *Scotungum*, 'bootings,' i.e. their spears. St. Sebastian is the well-known martyr shot to death with arrows. No gallery of paintings seems complete without a representation of his sufferings. (17) *Flot-mann*, pirate; 'fleet-man.' (18) *Hlt*, ordered. Preterite of *hitan*. (19) *Be-ðam*, behead; from *hæfod*, head, and the prefix *be-*. (20) *Dydon*, Preterite of *ðin*, to do. (21) *Be-wix ðam the*, while; literally 'even that that.' (22) *Tha-giet*, yet. Here the *g* has become *y*. (23) *ðr*, dragged. Preterite of *ðan*, draw, pull. (24) *Slogon hne of*. The *hne* belongs to *slogon*. Literally 'they smote off for him the head,' i.e. they smote off his head. (25) *Sithode*, went. Preterite of *sithian*. *Ge-selig*, blessed. The Particle *ge* is freely used to intensify or adorn the various words to which it is attached. *Selig* is the original 'silly.' From meaning 'blessed' it has come to mean something so honourable, so that it now denotes, not the absence of guile, but absence of wit. (See 'Deterioration of Words.') (27) *Sum mann*, a man. The expression, 'some man,' strikes us as peculiar. *Sum* was used, never, as an Adjective in the singular, something like Lat. *quidam*. *Ge-healden*, kept. *Healden* is the Past Participle of *healdan*. (29) *we*, we say. Present Indicative plural of *segan*.

THE WONDERFUL HISTORY OF THE KING'S HEAD.

Hæat, well. (2) *Flot-here*, army of pirates; literally 'fleet-army.' *herring*, an army, appears in *herring*, army-fish or shoal-fish. (3) *Be-hyddan*, One of the numerous words with the prefix *be-*. (4) *Bræm-lam*, flies, from *bræmel*. Notice that a *b* has been inserted to form *bræm-lam*. *Be-byrged*, buried, from *be-byrgan*, to bury. (6) *Afarenc*, gone away; *afaren*. (7) *Land-folk*, people of the country; literally 'land-folk.' (8) *ðam*, with *ðam*. (8) *Tô lāfe wer*, was left, lit. 'was to leave.' *Lāfe* is a substantive. (9) *Lic*, corpse. The word appears in *lich-gate*, the gate at which the clergyman awaits the corpse. (10) *Butan hæfte*, without a head. *Butan*, the Conjunction, appears as a Preposition governing the Dative. (11) *Ge-ge*, sorry, sad. Long *a* has been changed in a great number of words to *o*. (12) *On mīde*, in their mind. Nominative, *mīd*. This is the word as *mood*. (13) *Huru*, especially. (14) *Nesiden=na hæfdan*, they sought. (15) *Sedawere*, spy, witness; from *seāweran*, to see, examine. *Eor*, formerly, before (adverb). (17) *Ge-seah*, saw. *Seah* is the preterite of *seon*; *ge*, the usual prefix. (18) *Wæc him ge-thuht*, it seemed him. *Ge-thuht* is from *thyncan*. (19) *Full-sith*, probably an Adjective meaning true. *Sith* is both Adjective and Noun, with the meaning of 'true' and 'truth,' and the prefix *full-* is intensive. (20) *Holte*, wood. We still find the word in English poetry. (21) *For hwega*, somewhere. (22) *we*, Third plural Preterite of *gan*, to go. (23) *Eudemes*; an Adverb, *indeed*, looking. Present Participle of *sean*. (25) *Ge-hæwer*, everywhere. The *ge* gives the idea of universality. (26) *A-hwær*, anywhere. *Prefix ð-* is a contraction of *ðwa*, *ever*, *always*. (27) *An wulf*, a wolf. Indefinite Article has been developed from the Nuncial one, which is reflected, like other Adjectives. (28) *Wæarh drend*, was sent. The

A.S. Passive was expressed by Past Participles and the Auxiliary *weorðan*. *Weorð* is Third singular of the Past Tense of the German Verbs afford a parallel to this construction. (29) *Wæ* ance, direction. Dative of *wissung*, a Noun, from *wissan*, to *TS be-werianne*, to protect. This is a good instance of the Infinitive, from the Verb *be-werian*. This Verb *werian*, again from *weor*, wary. (31) *Wit* has here the force of *against*. Cf. phrase to *fight with*. (32) *Ofer dag and niht*. We translate *day and night*. *Ofer*, as applied to time, expresses the same *throughout*. (33) *Clepiende*, calling. Present Participle of *clea*. *Ge-wunlic*, customary. The *weon* suggests *wone* and *won*. (35) *Ther*, who; indeclinable Relative. (36) *And-ægeðe*, answerite of *and-ryrdan*. In this story it is actually related that head cried out to those who were searching for it! (37) *Ge-lam* (Adverb); from *ge-lam* (Adjective). (38) *Him eallum*, to them plural). Lat. *omnibus respondet*. (39) *Beoðmon him id*, to it. (See the remarks on the development of Prepositions.) (40) watched over. Preterite of *be-witan*. (41) *Mil his twum fte* 'with his two feet,' i.e. with his paws. *Mil* governs the Dative *clipped*, embraced; literally 'clipped.' Preterite of *clif*. *Heold*, from *healdan*. (44) *Wit* *deor*, against the (other). This word *deor*, the original of our English word *deer*, means any kind of wild beast. Its signification has therefore been specialized. The city of Durham (*deor hām*) is said to have name from the large number of wild animals in which the locality. (45) *Hām*, home. An Accusative Case, like Lat. *domus redire*, etc. (46) *Ealra*, Genitive plural of *eal*, all. (47) *Tūn*, town. The word *town* comes from A.S. *tin*. (48) *Tūn*, to is long in A.S. (49) *TS wuda*, to the wood. Here there is of the Article, as in *TS tūne*. This leaving out of the Definite still a peculiarity in some of the dialects of the North of England.

INFLUENCE OF NORMAN FRENCH UPON GRAMMAR OF ENGLISH.

Many manuals of the English language contain a list of the effects produced on the English language by Norman French. To give anything like a complete history of these effects would require much space, and abundant material for an essay. The most important are the following:—

1. **Contributions of Norman French to the Vocabulary.**—These were very numerous, e.g.—

Law terms, as—chancellor, judge, plaintiff, court,

State terms, as—baron, duke, homage, fealty, Parliament, realm, chivalry, etc.

Church terms, as—friar, priest, ceremony, sermon, sacrifice, penance, tonsure, etc.

Terms relating to the chase and cookery, as—brace, couple, forest, mews, quarry, covert; also venison, beef, pork, mutton, veal, etc.

2. **The power of forming new words by derivation** from Teutonic roots was to a certain extent checked by the introduction of a large number of foreign words. Instead of making a new word by the old and once familiar method of attaching a suffix to a native root, it became far easier to adopt a term already made.

3. **Some Norman French Suffixes** replaced the English ones, e.g. the Fem. *-ess* took the place of the English *-en* and *-ster*. Also, certain substitutes for inflection soon came into use, e.g. the Preposition *of* replaced the Genitive in *-s*, and adjectives began to be compared by *more* and *most* instead of by *-er* and *-est*.

Romance Adjectives were sometimes inflected in the plural after the French method, so that we find such curious expressions as *capitalles lettres*, *Verbs actives*, etc.

4. **The multiplication of Synonyms.**—A Synonym is a word which has the same or *nearly the same* meaning as some other word in the same language. When the vocabulary of English was enriched by large additions from the store of Norman French, instead of one word having to do the work of two or three, it became possible to appropriate a particular word to each shade of the same idea, and in this way many of the words derived from the French were a real gain to the English language.

Among the synonymous words of our language, the difference between which, though slight, is still well defined, we may mention the following:—

Of English Origin,

Bloom

Buy

Feeling

Of French Origin.

Flower

Purchase

Sentiment

Of French Origin.

Friendly
Land
Limb
Luck
Mild
Wife
Work
Wretched

Of English Origin

Cordial
Country
Member
Fortune
Gentle
Consort
Labour
Miserable

5. **The phenomenon of Doublets or even Triplets** (*Earle*).—The English people, whether living in huts and in the shadow of the Norman castles, or in the greater security of towns, necessarily learned a great number of French words, while the Normans, on the other hand, learned a great number of words from the English. From the habit (at one time general) of putting a French and an English word side by side, has arisen the curious phenomenon of words with the same meaning often going in pairs. This habit must have existed for several generations, for even in the English Prayer-book we find: 'The Scripture moveth us in sundry places to acknowledge and confess our manifold sins and wickedness, that we should not dissemble or cloke them before the face of Almighty God our Heavenly Father, but confess them in an humble, lowly, penitent, and obedient heart,' etc.

In the same exhortation occur the words 'when we assemble and meet together.' Many similar instances occur in the prologue to Chaucer's *Canterbury Tales*.

6. **Pronunciation.**—The earliest and greatest change in regard to the pronunciation. The English imitated the pronunciation of their Norman masters, both with regard to the vowels and also the consonants of their native language. The changes thus introduced were widespread and permanent, for we have never gone back to the older pronunciation.

Vowels.—The Normans gave us four new vowel sounds, viz. those of *u* in *duly*, of *i* in *boil*, *a* in *name*, and *ai* in *day*.

Consonants.—To the mixture of Norman French with English we owe also the sound of *j*, the soft sounds of *g*, and the introduction of *s* and *qu*.

All the older vowel endings, *-a*, *-o*, *-u*, became *-e*, and the terminations *-an*, *-as*, *-ath* became *-en*, *-es*, *-eth*. The endings *-en*, *-ed* became *-en*, *-ed*.

After the 14th century this final *-e* fell off altogether, or was retained as a mere orthographical expedient. Thus A.S. *sona*, son, became, in Middle English, *son-e*, and afterwards *son*.

Rough combinations like *makeðe* were changed into *made*; *teacheth* became *teacheth*. But the most remarkable effect of the introduction of Norman French was the banishment of the natural sounds of the English language. (See the chapter on *Changes in the Form of Words*.)

7. **This change of final vowels weakened most of the inflectional forms.**—It also helped to break down the old distinction of grammatical Gender. Thus, instead of Masc. *webb-a*, a weaver, Fem. *webb-e*, a female worker in the same employment, there prevailed for a time one form only, *webb-e*, which denoted a weaver of either sex.

8. **Accentuation.**—A new system of accentuation was introduced by the Normans.

In languages of the Teutonic type the accent fell usually upon the root syllable. In French there was a slight stress of the voice upon the final syllable, or perhaps as each syllable. In French, accentuated as nearly as possible with a like force, we should say that this was the effect produced to an English ear. When French words were first adopted they retained their original accent. Thus *raison* and *voyage* became *reason* and *vojage* before they were accented as *redson* and *réyage*.

In the poetical language of the 13th century, words of pure English origin ending in *-ing*, *-like*, *-ness*, etc., take the accent on the final syllable. Chaucer rhymes *gladnêsse* with *distresse*.

But an attempt was made, even as early as Chaucer's time, to make borrowed words conform to the native accentuation. In the *Canterbury Tales*, therefore, we find the same words sometimes with one accent, sometimes with the other, e.g. *peril* and *mortal*, *tempest* and *tempêt*. Chaucer, in fact, marks the meeting of two opposite currents, and in his writings

the accent wavers. He pronounces, according to the requirements of his verse, *báltaile* and *battaille*, *línquage* and *language*, *treasure* and *treasure*.

9. **Position of words in the sentence.**—One more remains to be noticed, viz. the influence of Norman French on the position of words in an English sentence. Before the coming of the Normans, the words in an English sentence were arranged after the modern German model, i.e. in a subordinate sentence the Auxiliary was separated from the Verb, and the Verb was placed at the end. Thus in the following sentence the words *hæfde gegaderod* (had gathered) are kept apart:—

Da sægde him man, thæt Darius hæfde eft fyrde gegaderod.

Then one said to him that Darius had again gathered together an army.

And in the following, the Verb comes last:—

We sculon mid biternysse sóthre be-hreówunge * (Genitive) úre mōd † *ge-clensian*.

We must cleanse our mind with the bitterness of the repentance.

Both these habits were given up under French influence.

With the alteration of the position of words in a sentence came also an alteration of the rhythm. The slightest consideration will show that the rhythm or inner music of sentences penned by our standard English authors, such as Jeremy Taylor, Burke, and Coleridge, is very different from that of the sentences in Anglo-Saxon. But this is too wide a subject to be entered upon in a sketch like the present.

ON THE RELATION OF ENGLISH (LOW GERMAN) TO MODERN (HIGH) GERMAN.

English and German are cognate languages, that is, they are related as brother to brother, but not as father to son. Several thousand words are common to both languages.

The following is a brief statement of certain characteristics

* Literally 'ruing.'

† The same word as *mood*.

ferences which mark such words as exist, under a slightly different form, in both English and German :—

I. Consonants.

(A) *Dentals or Tooth-sounds.*

The German language prefers the flat or soft dental to the aspirated dental :—

The English language has—*thing, thine, feather, leather, north.*

The German language has—*ding, dein, feder, leder, nord.*

The German prefers a sharp or hard dental to the aspirated one :—

The English has—*father, mother, thousand.*

The German has—*vater, mutter, tausend.*

The German prefers the hard dental to the soft dental :—

The English has—*cold, diamond, garden, God, word.*

The German has—*kalt, diamant, garten, Gott, wort.*

(B) *Gutturals.*

The German language prefers the hard to the soft guttural :—

The English has—*bench, bridge, Charles, chin, church.*

The German has—*bank, brücke, Karl, kinn, kirche.*

The German prefers the aspirate to the hard guttural :—

The English has—*beck, cook, lark, leek, milk, stork.*

The German has—*bach, koch, lerche, lauch, milch, storch.*

The German language uses a hard guttural where the English has refined it into a *y* :—

The English has—*day, eye, fly, rye, way, yester(day).*

The German has—*tag, auge, fliege, roggen, weg, gestern.*

The German prefers *ss* to *s* :—

The English has—*eat, foot, hate, sat, water.*

The German has—*essen, fuss, hass, sass, wasser.*

(C) *Labial.*

The German language prefers *f* (or *ff*) to *p* :—

The English has—*ape, bishop, deep, help, ripe, sharp.*

The German has—*affe, bischof, tief, helfen, reif, scharf.*

The German language prefers the sharp to the flat aspirate :—

The English has—*haven, oven, twelve.*

The German has—*hafen, ofen, zwölf.*

The German prefers the soft or flat labial to the aspirate:—

The English has—*even, give, have, seven, staff.*

The German has—*eben, geben, haben, sieben, stab.*

II. Vowels.

The interchange of vowels is subject to laws no less regular and distinctly marked, thus—

The German prefers *a* to *o*:—

The English has—*band, long, nose, old.*

The German has—*band, lang, nase, alt.*

The German language prefers *a* to *e*:—

The English has—*eel, guest, seed, stem.*

The German has—*aal, gast, saat, stamm.*

But, on the other hand—

The English has—*angel, hast, fat, mark.*

The German has—*engel, heft, fett, merken.*

The German language prefers the diphthong *ei* to the vowel *e*:—

The English has—*bone, home, hot, no, two.*

The German has—*bein, heim, heiss, nein, zwei.*

These well-marked differences extend to several thousand words, so that a great deal of German requires only a slight alteration of the form of the words in order to become English. This is a curious and interesting fact, and the observance of a few rules tends materially to simplify the acquisition of the German language by an Englishman. There are many whole poems in modern German, nearly every word of which is also English, that is to say, it might be turned into literal English by changing the vowels and consonants according to well-established rules.

The following is one out of numerous examples that might be cited from Heine's poems:—

<p>* Ich stand gelehnet an den Mast, Und zählte jede Welle; Adel! mein schönes Vaterland Istas Schiff—das segelt schnelle!</p>	<p>* Ihr Thränen! bleibt mir ans dem Aug Das Ich nicht dunkel sehe! Mein krankes Herz! brich mir nicht Vor all-zu-großem Wehe!"</p>
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The non-English words are *jede* (every), *ihr* (ye), *bleibt* (stay), *dunkel* (dim).

ON THE LOSS OF THE POWER OF MAKING COMPOUND WORDS IN ENGLISH.

After the host of Norman French words had found an entrance into our language, the power of making compound words in English was considerably checked by the introduction of so large a number of words from foreign sources. A habit was created of taking new words from these stores of imported terms whenever any occasion called for the employment of a fresh word; and at the present day, when such necessity arises, we scarcely ever look about in our own language to recall an Old English word from disuse, but take a new word from Greek or Latin. Nevertheless, many of the words that have fallen into oblivion are as forcible and expressive as any imported terms, and there can be little doubt as to the capacity of the Anglo-Saxon language to produce words of its own which should answer any and every want, so that it need never be beholden to a foreign tongue. In fact, it would very rarely be necessary to employ any other words than such as are home-growths, even in subjects of a large range and intricate character, if the writer or speaker were determined to find expression for his ideas in his native English.

It is an interesting speculation to conjecture what sort of words would have been evolved by our language if, instead of having the vocabulary of another language to fall back upon, it had been left to its own resources in order to supply its various wants,—if it had been compelled, instead of fastening upon a ready-made French word, to construct a new one by its own creative energy, as the spider spins a web out of its own bowels. For many Romance words we can easily construct purely Saxon equivalents, which are inferior to the others neither in accuracy nor force. Thus it is conjectured that instead of—

desert	we might have had	sand-waste
duel	„	twi-fight (compare twi-light)
hypocrisy	„	shew-holiness
impenetrability	„	un-thorough-fare-some-ness
massacre	„	blood-bath
pirate	„	sea-robber

Words coined and forgotten.—Among the old words that once actually existed in English, but which have been allowed to fall into disuse, their place being in most instances filled by a word borrowed from Greek or Latin, are the following:—

'WORDS WHICH WE SHOULD NOT HAVE LET GO.'

<i>Old Word.</i>	<i>Modern Equivalent.</i>	<i>Old Word.</i>	<i>Modern Equivalent.</i>
again-rising	resurrection	out-ganger	en-gate
again-buying	redemption	pul'-backs	hustation
back-jaw	retort, make answer to	shrift-father	confessor
bole-word	prohibition	song-smith	poet
book-board	library	star corner	astron/om
come-ling	stranger, immigrant	timber-wright	carpenter
ear-shrift	auricular confession	truelessness	perfidy
earth-tith	agriculture	um gang	circuit
fore-ganger	predecessor	un-death shuldig-ness	immortality
gold-board	treasure	under-yoke	subjugate
leech-craft	medicine	water-fright	hydrophobia
liche-rest	cemetery	water-sick	dropsical
need-nots	superfluities	word-craft	logic

An old book that has recently been printed is entitled *A Treatise on the Leechdoms, Wort-cunning, and Star-craft* of our Saxon forefathers. Three more happily-chosen expressions could hardly be selected from our stores of Old English.

Mr. Barnes's Suggestions.

Mr. Barnes, the Dorsetshire poet and scholar, has expressed an opinion that we have large resources of pure English 'in the out-building of our own speech from the word-stores of the land-folk, and by branch-words from its own stems.' He suggests, among many others, the following:—

<i>Word at Present in Use.</i>	<i>Suggested Pure English Expression.</i>	<i>Word at Present in Use.</i>	<i>Suggested Pure English Expression.</i>
necessary	deeds-mate	asterisk	star-kin
adulation	glavering	aviary	bird-stow
aeronaut	air-farer	botany	wort-lore
aesthetics	taste-lore	burglary	house-break
anachronism	mis-timing	butler	wine thane
annuity	year-dole	garden	glee mate
armistice	weapon stay	continent	main land
auction	rede sale	convallum	lore line

Word in Use.	Suggested Pure English Expression.	Word at Present in Use.	Suggested Pure English Expression.
folky	folk-dom	flexible	band-some
for-do	for-do	fragile	break-some
for-send	for-send	fragments	brocks
sleep-stow	sleep-stow	globule	ball-kin
won-stead	won-stead	horizon	sky-line
cheap-stow	cheap-stow	omnibus	folk-wain
faith heat	faith heat	quadrangle	four-winkle
weight-evenness	weight-evenness	vocabulary	word-board

TABLE OF ENGLISH LITERATURE

From 1558 to present time.*

Authors.	Works.
Sackville (1536-1608) .	The Induction, a poetical preface to the Mirror for Magistrates. Gorboduc, first regular tragedy in blank verse.
Raleigh (1552-1618)	History of the World.
Spenser (1553-1599) .	Faery Queen; and Shepherd's Kalendar (Poetry).
Ly (1553-1600) .	Euphues, a fantastic romance.
Hooker (1553-1600) .	Ecclesiastical Polity; and Sermons.
Sidney (1554-1586)	Arcadia, a euphuistic, prose, heroic romance; Sonnets.
Wotton (1561-1626) .	Advancement of Learning; Essays; Novum Organum.
Drayton (1563-1631) .	Polyolbion (Poem of 30,000 lines).
Shakespeare (1564) .	DRAMAS, Poems, (Sonnets).
Marlowe (1574-1637) .	Dramas, Songs, English Grammar.
Usher (1581-1636)	Annals; Chronologia Sacra (Prose).
Hobbes (1588-1679) .	Leviathan, and Behemoth, both works on Ethics and Politics.
Flower (1593-1683) .	Compleat Angler (Prose).

* Various types denote the order of importance, as—SHAKESPEARE, Marlowe, Sackville.

*Authors.**Works.*

- George Herbert (1593-1633) . The Temple (Poetry); The Parson (Prose).
- Edmund Waller (1605-1687) . An Amatory Poet.
- Thomas Fuller (1608-1661) . Church History; Worthies of England.
- John Milton (1608-1674) . Comus, Lycidas, Paradise Lost, &c. (Poems); Areopagitica (Prose).
- Lord Clarendon (1609-1674) . History of the Great Rebellion.
- Samuel Butler (1612-1680) . *Hudibras*, a mock heroic poem.
- Richard Baxter (1615-1691) . Saint's Rest; Call to the Unconverted (Prose).
- John Bunyan (1628-1688) . Pilgrim's Progress, Holy War, &c. Abounding.
- John Dryden (1631-1700) . Virgil's Georgics and Eneid (Translations); Plays; Absalom and Ahithophel, and Panther (Poetry).
- Samuel Pepys (1632-1703) . Diary (Prose).
- John Locke (1632-1704) . *Essay on the Understanding*; concerning Toleration.
- Isaac Newton (1642-1727) . Principia, Optics, Observations on Prophecies.
- Daniel De Foe (1661-1731) . Robinson Crusoe; History of the Plague.
- Richard Bentley (1661-1742) . Dissertation on the Epistles of Phalaris.
- Dean Swift (1667-1745) . *Gulliver's Travels*; Tale of a Drapier's Letters (Prose).
- Sir Richard Steele (1671-1729) . The Conscious Lovers (Drama); in Tatler, Spectator, and Guardian.
- Joseph Addison (1672-1719) . Cato (Drama); Papers in Tatler, Spectator, and Guardian.
- Edward Young (1681-1765) . Night Thoughts (Poetry).
- Bishop Berkeley (1683-1753) . The Minute Philosopher (Metaphysics) (Prose).
- Alexander Pope (1688-1744) . Translation of *Iliad*; Essay on Criticism; Rape of the Lock (Poems).

*Authors.**Works.*

- Richardson (1689-1761) Pamela; Clarissa Harlowe; Sir Charles Grandison (Novels).
- Butler (1692-1752) . Analogy of Religion; Sermons.
- Thompson (1700-1748) The Seasons; Castle of Indolence.
- Fielding (1707-1754) . Joseph Andrews; Tom Jones (Novels).
- Samuel Johnson (1709-1841) Lives of the Poets, English Dictionary, Rasselas (Prose); Vanity of Human Wishes (Poetry).
- Hume (1711-1776) . History of England.
- Laurence Sterne (1713-1768) . Tristram Shandy; Sentimental Journey (Prose).
- Thomas Gray (1716-1771) . Odes; Elegy in Country Churchyard.
- William Collins (1720-1756) . Ode on the Passions.
- Thomas Smollett (1721-1771) . Continuation of Hume's History; Roderick Random (Novel).
- Adam Smith (1723-1790) . Wealth of Nations (Political Economy).
- Oliver Goldsmith (1728-1774) The Traveller, Deserted Village (Poems); She Stoops to Conquer, Good-natured Man (Plays); Vicar of Wakefield (Prose).
- Edmund Burke (1730-1797) . French Revolution (Political); On the Sublime and Beautiful (Philosophical).
- Christopher Cowper (1731-1800) . The Task, Olney Hymns, Translations (Poetry).
- John Gay (1736-1812) . Diversions of Purley (On Language).
- John Dryden (1737-1794) . Decline and Fall of the Roman Empire.
- John Junius (1740-1818) Letters of Junius (Political Invectives). Authorship doubtful.
- William Paley (1743-1805) . Evidences of Christianity; Natural Theology.
- James Mill (1748-1832) Theory of Legislation.
- Thomas Rowley (1752-1770) Poems of Rowley.
- David Hume (1753-1828) . Philosophy of Human Mind; Outlines of Moral Philosophy.

<i>Authors.</i>	<i>Works.</i>
Robert Burns (1759-1796)	<i>Tam o' Shanter</i> , and other Poems.
Sir James Macintosh (1765-1832)	Progress of Ethical Philosophy of England.
William Wordsworth (1770-1850)	<i>Excursion</i> ; <i>The Prelude</i> ; <i>Lyrical Ballads</i> .
Sir Walter Scott (1771-1832)	<i>Lay of Last Minstrel</i> , <i>Marmion</i> , <i>The Lake</i> , <i>Rokeby</i> (Poems); <i>Novels</i> .
Samuel Taylor Coleridge (1772-1834)	<i>The Ancient Mariner</i> , <i>Christabel</i> , <i>Satanstoe</i> (Poems); <i>Aids to Reflection</i> , <i>Lectures on Shakespeare</i> (Prose).
Robert Southey (1774-1843)	<i>Thalaba</i> , <i>Roderick</i> , <i>Curse of the Minstrel</i> (Poems); <i>Life of Nelson</i> (Prose).
Charles Lamb (1775-1834)	<i>Essays of Elia</i> .
Thomas Campbell (1771-1844)	<i>Pleasures of Hope</i> , <i>Gertrude of Wyoming</i> (Poems); <i>Life of Petrarch</i> (Prose).
Henry Hallam (1778-1859)	<i>Europe during Middle Ages</i> ; <i>Constitutional History of England</i> .
Thomas Moore (1779-1852)	<i>Lalla Rookh</i> ; <i>Irish Melodies</i> .
Thomas De Quincey (1785-1859)	<i>Confessions of an English Opium-Eater</i> (Prose).
Sir William Hamilton (1788-1854)	<i>Lectures on Metaphysics and Logic</i> .
Lord Byron (1788-1824)	<i>Childe Harold</i> , <i>Corsair</i> , <i>Lara</i> , <i>Juan</i> , <i>Manfred</i> , etc. (Poems).
Percy Bysshe Shelley (1792-1822)	<i>Queen Mab</i> , <i>Revolt of Islam</i> , <i> Prometheus Unbound</i> , <i>The Clouds</i> (Poems).
Thomas Carlyle (1795-1881)	<i>French Revolution</i> ; <i>Oliver Cromwell</i> ; <i>Frederick the Great</i> ; <i>Sartor Resartus</i> (Prose).
John Keats (1796-1820)	<i>Endymion</i> , <i>Hyperion</i> , <i>Eve of St. Martin's</i> , <i>Lamia</i> (Poems).
Thomas Hood (1798-1845)	<i>Song of the Shirt</i> , and other Poems; <i>The Rhine</i> (Prose).
Lord Macaulay (1800-1859)	<i>History of England</i> ; <i>Essays on Milton</i> , etc.; <i>Lays of Ancient Rome</i> .

*Authors.**Works.*

John Daniel Hawthorne (1804-1864)	Twice Told Tales; History of New York (American).
John Lytton (1805-1873)	Lady of Lyons (Poem); My Novel; The Caxtons, etc.
John of Beaconfield (Benjamin Disraeli) (1805-1882)	Henrietta Temple; Coningsby, etc.
John Stuart Mill (1806-1873)	Political Economy; Logica.
Henry Wadsworth Longfellow (1807-1887)	Golden Legend, Evangeline, Tales of a Wayside Inn (Poems) (American).
William Makepeace Thackeray (1811-1863)	Colonel Newcombe, Vanity Fair (Novels); The Four Georges.
Charles Dickens (1812-1870)	Pickwick Papers, Bleak House, Dombey and Son, etc. (Novels).
Mary Anne Brontë (1815-1855)	Villette, Shirley, etc. (Novels).
Mary Evans (George Eliot) (1820-1880)	Adam Bede, Middlemarch, Mill on the Floss, etc. (Novels).

Newspapers and Magazines.

- The Weekly News, 1622.
 The Kingdom's Intelligencer, 1662.
 Gentleman's Journal, 1692, *FIRST* magazine.
 The Review, 1704 (Defoe).
 The Daily Courant, the *FIRST Morning Paper*, 1709.
 The Tatler, 1709-1711.
 The Spectator, 1711-1712. } (Addison and Steele.)
 The Guardian, 1713.
 The Craftsman, 1726 (Bolingbroke).
 Gentleman's Magazine, 1731.
 The Rambler, 1750-1752. } (Dr. Johnson.)
 The Idler, 1758-1760.
 The Mirror, 1779-1780 (Henry Mackenzie, Author of *The Man of Feeling*).
 The Daily Universal Register, 1785.
 The Times in 1788.
 The Edinburgh Review, 1802 (Jeffrey, Macaulay, Sydney Smith, Macintosh, Harlitt, Brougham).
 The Quarterly Review, 1809 (Gifford, Croker, Heler, Coleridge, Scott, Southey).

THE BIBLE.

If the student will study carefully the language of *Beowulf* and the Scriptures, he will acquire no mean knowledge of 'Our Mother Tongue.' (The peculiarities of *Shakespeare* have already been briefly discussed.) Apart from its **clarity** and **Inspiration**, THE BIBLE deserves at least a passing notice on account of its literary excellence and influence. It is the richest specimen we have of the beauty and force of the Saxon speech. The conversation of unlettered persons who have read their Bible only, is often marked by nervousness and simple dignity. In many and extensive passages **nine-tenths** of the words are of **Saxon** origin.

To a considerable extent, the above remarks apply to the **Prayer-book** also.

Translations.

Into Anglo-Saxon—

Bishop Adhelm translated the Psalter; Bede, the Gospel of John; King Alfred, several chapters of Exodus, and various other portions.

Into English—

Wiclif, 1388; Tyndale, 1526; Coverdale, 1535; Matthew Rogers, 1537; Cranmer (the 'Great Bible'), 1539; The Translators (Parker's or the Bishops' Bible), 1568; The Translators (Authorized Version), 1611; Revised Version (The Keshish New Testament (1582) and the Douay Version (1599), form the English Bible for Romanists.

LANGUAGE.

I. Parallelisms.

- (a) *Synonymous or Gradational.*
- (b) *Antithetical.*

(a) *Synonymous or Gradational—*

(Psalm i. 1.)

	' Blessed is the man	
That	walketh not	in the counsel
nor	standeth	in the way
nor	sitteth	in the seat

of the unrighteous
of the
of the

Antithetical—

(Prov. xv. 1, 2.)

but 'A soft answer turneth away wrath :
 grievous words stir up anger.'

(Prov. xi. 3.)

but 'The integrity of the upright shall guide them :
 the perverseness of transgressors shall destroy them.'

Hebraisms.(a) *Adjectives are expressed by Prepositional Phrases, e.g.—*

(1 Thess. i. 3.)

'Your work of faith, and labour of love, and patience of hope' =
 'Your faithful work, your loving labour, your hopeful patience.'

(b) *Definite numbers are often used indefinitely—*

Ten means several (Gen. xxxi. 7 ; Dan. i. 20).

Seven and seventy are used to express a large and complete,
 though uncertain number.

(c) *Comparison is frequently intimated by Adverbs of Negation.*

(Gen. xlv. 8 ; Prov. viii. 10 ; Mark ix. 37 ; Eph. vi. 12.)

(d) *Use of Cognate Objectives instead of Adverbs—*

(a) After Intransitive Verbs, e.g.—'I have fought a good fight ;'
 'They have slept their sleep.'

(b) After Prepositions—'They rejoiced with exceeding great
 joy ;' 'The people shouted with a great shout.'

Words used in Obsolete Senses.

<i>Advertise</i> (Numb. xxiv. 14)	means to inform.
<i>Artillery</i> (1 Sam. xx. 40)	" bows and arrows.
<i>Audience</i> (Luke vii. 1)	" act of hearing.
<i>Carriage</i> (Acts xxi. 15)	" baggage.
<i>Charity</i> (2 Cor. xiii. 2)	" love.
<i>Coasts</i> (Jud. xviii. 2)	" districts.
<i>Compass</i> (Acts xviii. 13)	" circuit.
<i>Convence</i> (John vii. 46)	" convict.
<i>Damnation</i> (1 Cor. ii. 29)	" condemnation.
<i>Dispensation</i> (1 Cor. ix. 17)	" stewardship.
<i>To ear the ground</i> (1 Sam. viii. 12)	" to till.
<i>Frankly</i> (Luke vii. 42)	" freely.
<i>Harness</i> (Ex. xiii. 18)	" armour.
<i>Heads</i> (Gen. ii. 10)	" sources.
<i>Laying</i> (Ps. iv. 2)	" lying.

<i>Mortify</i> (Rom. viii. 13)	means to kill.
<i>Prevent</i> (Matt. xvii. 25)	„ to anticipate.
<i>Quick</i> (Ps. cxxiv. 3)	„ alive.
<i>Road</i> (1 Sam. xxvii. 10)	„ raid. Cf. <i>inroa</i>
<i>Room</i> (Matt. xxiii. 6)	„ place. Cf. <i>make</i>
<i>To take thought</i> (Matt. vi. 25)	„ to be anxious.

—See Angus' *Bible Handbook*.

IV. <i>His</i>	is used for <i>its</i> .
<i>Which</i>	„ <i>who</i> .
<i>Yea</i> and <i>Nay</i>	for <i>Yes</i> and <i>No</i> .
<i>Or</i>	„ <i>ere</i> .
<i>-eth</i>	„ <i>s</i> , as 3rd Personal ending of <i>V</i>
<i>Ye</i>	„ <i>You</i> .

—See also the many illustrative passages dispersed through this Manual.

V. Archaic Words.

The student will easily be able to detect these for him as—

<i>Ahal</i> (Isaiah xlv. 16)	means ah !
<i>Albeit</i> (Ezra xiii. 17)	„ although.
<i>Ambushment</i> (2 Chron. xiii. 13)	„ ambush.
<i>Arrogancy</i> (Proverbs viii. 13)	„ arrogance.
<i>Astonied</i> (Dan. iii. 24)	„ astonished.
<i>Bewrayeth</i> (Matt. xxvi. 73)	„ accuses, discover
<i>Cleave</i> (Rom. xii. 9)	„ to stick to.
<i>Compacted</i> (Eph. iv. 16)	„ closely joined.
<i>Discomfited</i> (1 Sam. xiv. 20)	„ defeated.
<i>Eschew</i> (Job i. 1)	„ avoid
<i>Peradventure</i> (Gen. xviii. 24)	„ perhaps.
<i>Folled</i> (2 Sam. xiv. 26)	„ sheared, cut.
<i>Tired</i> (2 Kings ix. 30)	„ arranged, adorn

and countless others.

PART V.

ORTHOGRAPHY.

Orthography treats of the proper mode of writing and spelling the various words of which a language is composed. Spelling is the art of writing words with their proper letters. In the case of the English language this art is peculiarly difficult. Authorities often differ, and the laws of analogy are not always observed in words of the same class.

The right spelling of a word may be said to be that which agrees best with its pronunciation, its etymology, and the analogy of the particular class of words to which it belongs.

THE ENGLISH ALPHABET.

Spoken words are made up of different sounds, and written words are made up of different signs called letters (*Lat. literæ*), which are used to represent the different sounds of which spoken words are composed.

Meaning of the word Alphabet.

By alphabet is meant 'a series of letters.' The word is derived from *alpha, beta*, the names of the first two letters in Greek. Our Alphabet is often called 'The A B C.' The earliest letters were probably pictures. Alphabetic writing appears, in fact, to have been an outgrowth of that picture-writing which is still in use among savages.

Three Stages in the use of Letters.

We have stated that the earliest letters were pictures of objects. At first the writing was altogether pictorial—the thing pictured was the thing meant.

Next, the thing pictured stood for the sound whenever that sound was required, whether to say very thing, or of some other thing with a like sound; thus, a drawing of a pear would do duty for *pare*, with signs to guide the reader which to attach to the sound. This may be called the **Second Stage**.

The Third Stage is where each figure represents a consonant or a vowel. This we now call the **Alphabetic System**. Some national systems of writing have arrived at this stage, and have remained stationary. Others, as the hieroglyphic, having gone through the first two stages, seem to continue to be a mixture of all, and have not become purely alphabetic.

Purely alphabetic as modern European writing is, still has some slight traces of the pictorial origin of its letters. **The first four Roman numerals, I. II. III. IIIL, for instance, are pictorial of the numbers one, two, three, and four, respectively, as they are** alphabetically expressed by the words *one, two, three, four*. We may imagine that they represent so many fingers, or notches, or strokes. It has been also supposed that the numeral V. may have originated in a rude drawing of a hand with the thumb stretched out, and the other fingers together.

In order to judge of the merits or deficiencies of our present alphabet, it will be necessary to compare the **letters of our alphabet with the spoken sounds**, and thus ascertain how far there is a proper correspondence between them.

The elementary sounds of the English language are twenty-nine. Thirteen of these are simple vowel sounds, which can be pronounced by themselves, thus—

1. The sound of <i>a</i> in <i>fate</i> .	8. The sound of <i>o</i> in <i>note</i> .
2. " " <i>fall</i> .	9. " " <i>now</i> .
3. " " <i>far</i> .	10. " " <i>more</i> .
4. " " <i>fat</i> .	11. " " <i>man</i> .
5. " <i>e</i> in <i>mete</i> .	12. " " <i>men</i> .
6. " " <i>met</i> .	13. " " <i>son</i> .
7. " <i>i</i> in <i>sit</i> .	

Two are semi vowel sounds, *i.e.*—

14. The sound of *w* in *well*. | 15. The sound of *y* in *yet*.

Four are diphthongal or compound vowel sounds, *i.e.*—

16. The sound of *i* in *pine*. | 18. The sound of *eu* in *fend*.
17. " *oi* " *voice*. | 19. " *ou* " *house*.

Sixteen are mutes and semi-mutes, *i.e.*—

- | | |
|--|--|
| 20. The sound of <i>b</i> in <i>eb</i> . | 28. The sound of <i>t</i> in <i>et</i> . |
| 21. " <i>d</i> " <i>ed</i> . | 29. " <i>v</i> " <i>ev</i> . |
| 22. " <i>f</i> " <i>ef</i> . | 30. " <i>z</i> " <i>ez</i> . |
| 23. " <i>g</i> " <i>eg</i> . | 31. " <i>ch</i> " <i>chest</i> . |
| 24. " <i>j</i> " <i>jest</i> . | 32. " <i>sh</i> " <i>ish</i> . |
| 25. " <i>k</i> " <i>ek</i> . | 33. " <i>th</i> " <i>ith</i> . |
| 26. " <i>p</i> " <i>ep</i> . | 34. " <i>th</i> " <i>ith</i> . |
| 27. " <i>s</i> " <i>ess</i> . | 35. " <i>zh</i> " <i>asure</i> . |

Four are liquid sounds, so called from their readiness to combine with other letters, *i.e.*—

36. The sound of *l* in *low*. | 38. The sound of *n* in *no*.
37. " *m* " *now*. | 39. " *r* " *row*.

There are besides the four following:—

40. The sound of *r* in *work*. | 42. The sound of *h* in *hot*.
41. " *ng* " *song*. | 43. " *wh* " *why*.

Of the English Letters.

The forty-three elementary sounds of the English language are represented by means of twenty-six letters, each of which is written in two forms, differing both in shape and in size; the larger letters being called capitals, or capital letters. These letters are the following:—

A, a	E, e	I, i	M, m	Q, q	U, u	X, x
B, b	F, f	J, j	N, n	R, r	V, v	Y, y
C, c	G, g	K, k	O, o	S, s	W, w	Z, z
D, d	H, h	L, l	P, p	T, t		

Q. When should capital letters be employed?

- A. (1) Capitals are used at the beginning of every sentence;
(2) for proper names; (3) for every direct complete quotation;
(4) in the names of days, months, weeks, etc.; (5) for names of the Deity; (6) for the Pronoun 'I' and the first letter of Interjections; (7) for the first letter of every line of poetry;
(8) for titles of office and honour.

The Anglo-Saxon Alphabet.

The Anglo-Saxon alphabet had no **j**, **q**, **v**, or **z**. It had, we shall presently show (besides the letter for which **w** is now written), two letters which have since been dropped, **þ** (*thorn*) and **ð** (*eth*), both of which stood for **th**. It has been assumed, but too readily, that the former was appropriated exclusively to the sharp sound of *th*, as in *thin*, and the latter to the flat sound of *th*, as in *then*, whereas in many early MS. one or other of these letters is used uniformly throughout.

Ben Jonson considered that by the loss of the two letters **þ** and **ð**, we had fallen into what he calls the greatest difficulty of our alphabet and true writing, inasmuch as we had lost the means of distinguishing the two sounds of *th*. Thus used they might, no doubt, have been highly serviceable, but there is no evidence to show that they were ever used uniformly and generally with this discrimination.

Remarks on certain Letters.

J, which is only another form of *i*,* was introduced in the 17th century. The sound of it came into English much earlier by our adoption of French words that had it. Such were *jangler*, *jealousy*, *jest*, *jewel*, *join*, *jolly*, *judge*, *July*, *justice*.

Q, **v**, and **z** were introduced in the Middle English period.

K was of very rare occurrence in Anglo-Saxon.

W is literally what we are accustomed to call it, viz. double **u**.

V is a Latin letter, which came in soon after the Conquest with the French words *virtue*, *visage*, *vaine*, *veray*, *veneric*.

C was invested with its present *s*-like sound by the French influence which accompanied the Norman Conquest. Before that time it was never used but with the *k* sound, which still retains before *a*, *o*, *u*.

On the letters **h**, **q**, **w**, and **y**—

Ben Jonson says of **h**: 'Whether it be a letter or no, ha

* It is curious to notice that we have lent *j* to the Latin language, in our printed books and in our pronunciation. Latin, it appears, never had the *j* sound, for how, if it had, can we account for its non-existence in Italian?

been much examined by the ancients. But be it a letter of spirit (*i.e.* *breath*), we have great use of it in our tongue, both before and after vowels. And though I dare not say she is (as I have heard one call her) the **queen-mother of consonants**, yet she is the life and quickening of *c, g, p, s, t*, as also *r* when derived from the aspirate Greek ρ , as *cheat, rout, alphabet, shape, that, what, rhapsody.*

Of p.—Almost every word beginning with **p** is of foreign origin.

Of q—

Q is a Latin letter that was not recognised in English till the close of the 12th century. Previous to this, the A.S. writers had done very well without it, having expressed the sound of *qu* by the letters *cw*. Thus *cwalm, cwæth, cwen, cwic* stood for *qualm, quoth, queen, quick* respectively. At first the *qu* was only admitted in writing Latin or French words, while *cw* kept its place in native words. Among the earliest Latin or French words beginning with *qu* that were adopted in English are *quart, quarter, quarrel, quarry, quire, quilt*, etc.

Ben Jonson says of *q*: '*Q* is a letter which we might very well spare in our alphabet, if we would but use the serviceable *q* as he should be, and restore him to the right reputation he had with our forefathers. [*Here the grammarian is in error.*] For the English Saxons knew not this halting *q*, with her waiting-woman *u* after her, till custome, under the excuse of expressing unmanichised [naturalized] words with us, intreated her with our language in quality, quantity, etc., and hath now given her the best of *k*'s possessions.'

The very name of *q* is French, viz. *queue* = the tailed letter.

Of w and y—

Of *w* and *y* the same author remarks: 'Though *w* have the seat of a consonant with us, the power is always vowelish, even when it leads the vowel in any syllable. *Y* is also merely (*i.e.* *purely*) vowelish in our tongue, and hath only the power of an *i*, even where it obtains the seat of a consonant.'

On the use of h—

In Modern English, *h* is never used before a consonant. In Anglo-Saxon it is frequently found before *l*, as *hlid, lid, hlot, he*, before *n*, as *hnutan*, to knock, *hneppian*, to nap (sleep);

before *r*, as in *hring*, a ring; *hrim*, rime, hoarfrost; and *wh*, as *hrail*, time, *hwether*, whether. In *who* (A.S. *hwa*) the *h* sound has been quite suppressed; in *what*, *which*, *whether* the *h* is heard but rarely. In Ben Jonson's time the *h* was full sound. Ben Jonson tells us in his *English Grammar* that *what*, *which*, *wheel*, *whether* were then sounded *hou-at*, *hou-ich*, *hou-el*, *hou-ether*.

In A.S. final *h* was guttural.

Classification of Letters.

Letters are divided into **vowels** and **consonants**.

A **vowel** (Lat. *vocalis*) is a sound which can be produced independently of any other, as *a*, *e*, *i*, *o*, *u*.

If the reader will pronounce the vowels *I*, *E*, *A*, *O*, *U* he will find his mouth open wide to pronounce *I*, and close till he reach *U*.

W and *y* are **semi-vowels**.

A **consonant** (from Lat. *con*, together; and *sonans*, sounding) is a sound which cannot be produced except by the aid of a vowel.

The consonants are *b*, *c*, *d*, *f*, *g*, *h*, *j*, *k*, *l*, *m*, *n*, *p*, *q*, *r*, *s*, *t*, *x*, *z*.

Observations.

The letter *a* represents four simple sounds, as in *far*, *fat*.

e represents two simple sounds, as in *mete*, *met*.

i represents one simple vowel sound, as in *sit*,
diphthongal sound, as in *pine*.

o represents two simple vowel sounds, as in *dot*,
not.

u represents four simple vowel sounds, as in *fur*, *but*,
put, *putt*.

These sounds are represented in a great variety of ways.

1. The *a* in **fate** is represented by *ai* in *fair*, *ay* in *way*, *ey* in *eight*, *ea* in *great*, *au* in *gauge*, *ao* in *now*.
2. The *a* in **fall** is represented by *au* in *saub*, *aw* in *broad*, *o* in *for*, *ough* in *thought*.
3. The *a* in **far** is represented by *au* in *aunt*, *ua* in *guard*, *ea* in *heart*, *ah* in *ah*, *e* in *clerk*, *Herford*.

4. The *a* in **fat** is represented by *ua* in *quack*, and by *ai* in *slaid*.
5. The *e* in **mete** is represented by *ee* in *feet*, *ea* in *seat*, *eo* in *people*, *ei* in *deceive*, *ie* in *chief*, *ey* in *key*, *ay* in *quay*, *i* in *butterine*, *æ* in *medieval*, *æ* in *phœnix*.
6. The *e* in **met** is represented by *a* in *many*, *ai* in *said*, *ay* in *says*, *u* in *bury*, *ea* in *dead*, *eo* in *leopard*, *ei* in *heifer*, *ie* in *friend*, *ue* in *quest*.
7. The *i* in **sit** is represented by *y* in *dynamite*, *e* in *pretty*, *u* in *busy*, *o* in *women*, *ei* in *surfeit*, *ie* in *sieve*, *ui* in *built*, *circuit*, *ee* in *breeches*, *ia* in *marriage*.
8. The *o* in **dote** is represented by *oa* in *goal*, *oe* in *doe*, *eo* in *yeoman*, *ow* in *grow*, *ew* in *sew*, *au* in *hautboy*, *eau* in *chateau*, *oo* in *floor*, *ow* in *row*, *ou* in *soul*, *ough* in *though*.
9. The *o* in **dot** is represented by *a* in *what*, *ou* in *cough*.
10. The *u* in **rule** is represented by *o* in *move*, *oe* in *shoe*, *au* in *manœuvre*, *oo* in *brood*, *ue* in *rue*, *ui* in *suit*, *ou* in *through*.
11. The *u* in **full** is represented by *oo* in *good*, *o* in *wolf*, *ou* in *court*.
12. The *u* in **fur** is represented by *ea* in *learn*, by *o* in *work*, by *e* in *stern*.
13. The *u* in **but** is represented by *o* in *glove*, *oe* in *does*, *oo* in *flood*, *ou* in *tough*.

Semi-Vowels.

The letters *w* and *y* are commonly called **semi-vowels**. When they are followed by a vowel sound in the same syllable, their sound approaches that of a consonant, as in *win*, *twin*, *yonder*. When a vowel precedes them in the same syllable, they combine with the preceding vowel to form either a diphthong or a simple vowel sound, as *awe*, *how*, *dray*, *bey*, *y* (is a pure vowel whenever it is followed by a consonant in *yttrium*, *ywis*). It was always a pure vowel in Anglo-Saxon.

Diphthongs.

When two vowel sounds cohere without a break between them, the result is what is called a vowel or sonant diphthong, *Greek*, *di*, two, *phthongos* (pronounced *phthonggos*), a sound.

There are in English four such diphthongs, viz. *i*, *ei*, *oi*, and *eu*. These require careful consideration:—

1. *i*, as in **pine**. This diphthong is also represented in *my* by *ai* (*aisle*), *ei* (*either*), *ie* (*tie*), *uy* (*buy*), *y* (*my*). Its sound is made up of the *a* in *father*, and the *e* in *met*.
2. *oi*, as in **voice**. This diphthong is also written *oy* and *uoy* (*buoy*). It is made up of the sound of *o* in *fall*, and *e* in *met*.
3. *eu*, as in **feud**. This diphthong is also expressed in *we* by *u* (*mule*), *ew* or *ewe* (*few*, *ewe*), *eau* (*beauty*), *ue* (*hue*), *yu* (*yule*). It is made up of the sound of *e* in *me*, and *oo* in *tool*.
4. *ou*, as in **house**. This is also expressed in writing by *ow* (*now*). It is made up of the sound of *a* in *father*, and *oo* in *tool*.

When two of the letters called vowels are written together, they represent either a sonant diphthong or a simple vowel. When we get a written diphthong or digraph.

These four are the only **true diphthongs**. When the letters called vowels are used to represent a simple sound, the result is an *improper diphthong* or *digraph*. These are the *ai* in *maid*, the *ea* in *meat*, the *ie* in *field*, etc. But these could have been represented by a single letter.

CONSONANT SOUNDS.

The consonants may be classified in two ways.

First Classification of Consonants.

I. Consonants or voice checks are divisible into two classes:—

- (A) Consonants which only partially stop the current of breath, allowing it still to escape either past the tongue or through the nostrils. These consonants are called continuous or spirant.
- (B) Consonants which wholly stop the passage of the breath. These are commonly called mutes. Mute consonants must not be confounded with mute or dead letters, such as the *c* in *face*, *late*, *mate*, the *p* in *psalm*, *psallery*, *psalmody*, or the *g* in *gnano*.

Continuous consonants—

Liquids, or flowing sounds, *l, m, n, r*.

L and *r*, two of the liquids, are called trills. They are produced by a vibration of certain portions of the vocal organs. *M* and *n* are nasal sounds.

Sibilants, or hissing sounds—

(a) Simple sibilants, *s, z, sh, zh* (as in *asure*).

(b) Compound sibilants, *ch* (as in *chest = tsh*).

" " *j* (hard, as in *jest*; soft, = *dzh*, as in *gentle*).

" " *x* is merely a double letter = *ks* or *gs*.

Lisping sounds, *th* (in *thin*) and *th* (in *this*).

Labial or lip sounds, *f, v*.

Mute consonants—

p, b, t, d, k (or hard *c*), *g*.

Second Classification of Consonants.

II. All the consonants, whether continuous or momentary, may be arranged in groups according to the organ of speech which is chiefly brought into action in forming them:—

Labials (L. *labium* = lip), *b, p, f, v, m*, and the semi-vowel *w*.

Dentals (L. *dens* = tooth), *d, t, n, th* (as *th* in *bath*, or *dh* in *bathe*).

Palatals (L. *palatus*), *j, ch*, and the semi-vowel *y*, as in *yea*.

Generals (L. *guttur* = throat), *g, k, ng, ch* (as in *lock*), *h*.

Palatal Sibilants (L. *sibilans* = hissing), *zh* (as in *asure*), *sh* (as in *sure*), *r*.

Dental Sibilants, *s* (as in *prize*), *z* (as in *mouse*), *l*.

ORIGIN OF THE ENGLISH ALPHABET.

The English alphabet is a modification of the Roman. The Romans, however, had no *w*, and employed the letters *k, y, z* only in writing foreign words, especially Greek. The sound of *w* was represented by *v*. The Latin alphabet in its origin was derived from the Greek, and the Greek from the Phœnician.

The oldest English alphabet consisted of twenty-four letters.

All except three are Roman characters. þ (*thorn*) and ƿ (*wynn*) are Runic letters. Ð ð, (*eth*) is merely a crossed *d*, used instead of the *thorn*; *i* and *j*, as well as *u* and *v*, were expressed by the same character.

The Original Sounds of a, e, i, o, u.

The letters *a, e, i, o, u* were originally intended to represent the vowel sounds in *far, prey, figure, pole, rule*. They still have this value in other languages that employ them.

Short Account of the Runic Characters.

The name Runic is applied to an alphabet of sixteen letters which appears to have existed among the Gothic nations from remote antiquity. After having been in use among our Saxon forefathers from time immemorial, it gave place, in the 9th century of our era, to the Roman alphabet.

The word *Run* signified 'mystery' or 'secret.' A Verb from this has been in use till a comparatively recent period of English literature as an equivalent for the Verb to whisper. In Chaucer (*Frank's Tale*, 7132) it is recorded that the Sounpynour drew near to his travelling companion—

'Ful prively, and *rouned* in his ere.'

The Runic literature is mostly carved on stones, arrows, axes, spear-heads, knife-handles, swords, and sword-hilts, etc. Runic inscriptions are chiefly found in the Northern and Western extremes of Europe. Runes are found on grave-stones, church crosses, etc., and the Isle of Man is famous for its Runic stones.

When, in the 6th century A.D., the Roman alphabet asserted its ascendancy over the native runes, the latter did not immediately fall into disuse. They can scarcely be said to have been extinct before the 11th century. In the dark ages they were regarded as positive tokens of heathenism, and as belonging only to sorcery and magic.

History of the letters Thorn and Wynn.

Two Runic letters, for good reason, were retained. One of these was the old *thorn* (þ), for which the Latin mode of expression was the use of the two letters *th*. The other was the more local ƿ, which was superseded by a double *u* or double *v*.

This *p* yielded to double *u* soon after the Norman Conquest. The *p* (*th*) had a more prolonged career. A modified Roman letter was put forward as a substitute for this ancient symbol, namely a crossed *d*, but the character thus invented did not succeed in ousting the Runic *p*, which continued to be used along with it in a somewhat arbitrary and confused manner until they were both ultimately banished by the general adoption of the *th*. This change was not completely established till the close of the 15th century.

THE ORDER OF THE ALPHABET.

One of the most hopelessly difficult, at first sight, of all questions is why the letters of the alphabet are found in their present order. Within the last half-century, however, a theory has been formed which is, Dr. Angus thinks, an approximate explanation. It is suggested, first, that the original alphabet consisted of sixteen letters, the rest being variations of some of these, and that of these *a*, *e*, *o* are the three principal vowel breathings. The whole will then stand thus in Hebrew:—

Alph. First guttural breathing: *beth, gimel, dalet* (*b, g, d*), flat mutes and lene.

He. Second breathing, gutturo-palatal: *vau, cheth, teth* (*hh, gh, dh*), aspirates; *lamed, mem, nun* (*l, m, n*), liquids; *samech*, sibilant.

Avin. Third breathing, palato-labial: *pe, koph, tau* (*p, k, t*), sharp mutes.

Or, placing them horizontally, and under their respective organs, omitting the liquids and sibilants, we have—

Breathings.	Labials.	Palatals.	Linguals.
A	B	C (or G)	D
E	F	Ch (or H)	Dh (or Th)
[I	Liquids L	M	N]
O	P	K	T

which is substantially the order of the old Hebrew. The

* We are obliged to assume a slight acquaintance on the part of the student with the Hebrew Alphabet. But this may be acquired in ten minutes.

whole question is rather curious than practically important—*Angus's Handbook*, § 125.

The writer of the article 'Alphabet' in the *Encyclopædia Britannica* (9th edition) thinks but little apparently of the theories as here put forward. From the article in question we quote the following:—

'The arrangement of the letters of the alphabet has given rise to much ingenious speculation. It has been many times pointed out that there are certainly traces of regularity of arrangement. The three momentary sounds, *b, g, d*, were placed together; and it is possible that *p, t, k* denoted by *pe, koph, tau* may have been once together, and separated by later intrusions; *l, m, n* have an affinity more apparent than real, which was perpetuated by their meaningless designation of "liquids;" still, the appearance is sufficient to justify the idea that they may have been purposely put together. It has been suggested that the alphabet was at first composed of "four quaternions" of letters, each headed by a vowel, and the scattered position of the vowels gives some colour to this suggestion.

'On the other hand, it must be remembered that the arrangement of the European alphabets is the same as that of Phœnicia, and in the latter there were breathings, but no vowel sounds. Besides, the remaining letters are just as necessary as any sixteen which we might arrange, and to all appearance just as ancient.

'The author of the *New Cratylus* actually drew up his list of four; the three soft momentaries (*beth, gimel, dalet*); headed by *aleph*; then *van*, *h* followed by *van, cheth, teth*, oddly grouped as aspirates; then the three liquids with *samech* behind them; and, lastly, *pe, koph, tau*, under the care of *ayin*. This, of course, renders it necessary to "omit *cap*", which is only a softened form of *koph*, the liquid *resh*, and the semi-vowel *yod*, which are of more recent introduction." Also it is "quite certain that there was at first only one sibilant, *samech*." In this way Dr. Donaldson says of himself that "the original Semitic alphabet contained only sixteen letters."

'All such attempts must be arbitrary, resting, as they do, upon no internal evidence. As the Phœnician alphabet was borrowed from the Egyptian hieratic, it is most improbable that symbols borrowed for present uses should have been arranged upon any scientific method. It is far more likely that chance guided the general arrangement, though a few sound obviously similar may have been put together intentionally.'

DEFECTS OF THE ENGLISH ALPHABET.

The theory of a perfect Alphabet requires three things, viz.—

- (1) That every simple sound should have its appropriate symbol, viz. a single sign.
- (2) That no sound should have more than one sign.

That similar sounds should be represented by similar signs, these last varying according to the degrees of likeness with the sounds they represent.

If the English alphabet be tested by these three principles it will be regularly unsatisfactory. It is at once uncertain, inconsistent, inefficient, and redundant. — *Dr. Angus.*

is a severe indictment. Let us see how it is sustained.
 — 'Though the *tough* *cough* and *hiccough* plough me through,
 O'er Life's dark *tough* my journey I pursue.'

(A) The Vowels.

As the only a single example, the first vowel, *a*, has four as in *fate*, *fall*, *far*, *fat*. The first of these sounds is also by *ai*, *ay*, *ey*, *igh*, *ea*, *au*, *ao*; while the *a* of represented by *au*, *aw*, *oa*, *ou*, *e*, and *ough*. Each of these sounds of this letter is also represented by a plurality of combinations. Here we have uncertainty and deficiency.

(B) The Consonants.

Each of the consonants also represent different sounds,

c (like *s*) before *e*, *i*, *y*, as *century*, *citizen*, *cymbal*.

ch (like *k*) before *a*, *o*, *u*, *r*, *l*, *t*, as *captain*, *cork*, *current*, *ch*, *cloud*, *verdict*.

sh the sound of *sh* in a few words like *social*.

v As its ordinary sound, is pronounced as *v* in *of* and its compounds.

g Hard before *a*, *o*, *u*, *n*, *l*, *r*, as *gas*, *gold*, *gum*, etc.; but generally soft before *e*, *i*, *y*.

s Sometimes sharp, as in *sing*; sometimes flat, as in *raisin*; sometimes silent, as in *island*; sometimes it has the sound of *sh* or *sk*, as in *pleasure*, *immersion*.

sh When followed by *i* and another vowel in the same syllable is pronounced as *sh*, as in *creation*, *cremation*.

x A sharp sound, like *ks* in *exercise*, and a flat sound like *in exertion*. It has also the sound of *z* in *Xenophon*.

z The sound of flat *s*, as in *seal*, and also of flat *sh*, as in *azure*.

As we see, seven Consonants represent eighteen sounds.

The **errors** of the alphabet and its **inconsistencies** are also obvious:—

Th in *thine* is related to *d* and not to *t*. It is, moreover, a simple sound, and ought to have, like *f*, a single letter.

j has no real relation as a sound to either *i* or *y*.

Sh is no accurate representative of the sound it stands for, which is also represented in certain combinations by *c*, *s*, and *z*.

Ch, as in *chest*, has no relation to hard *c*, nor, strictly, to *k*, even if it is a simple sound, as in some languages, it ought to be represented by a single letter.

C is redundant, and may always be represented by *k* or *s*.

J is represented by *g*, as in *ginger*.

Q might be represented by *kwi*.

X is a double letter, being equal to *gs* or *ks*, or it is a single letter with the force of *s*; in either case it is redundant.

The imperfections of the English alphabet are thus summed up by Mr. Adams (*English Language*, § 52):—

The English alphabet is imperfect, because—

- (1) It expresses several distinct sounds by one symbol, e.g. thirteen vowel sounds and two diphthongs are represented by five letters.

F expresses *v* in *of*, and *f* in other words, such as *faul*, *fair*, etc.

G is a guttural in *gate*, and a sibilant in *gin*.

S expresses *s* in *sun*, *sh* in *sure*, *z* in *dogs*, *zh* in *pleasure*.

X expresses *s* in *Xenophon*, and *ks* in *fox*.

- (2) A single sound is frequently represented by two or more symbols.

- (3) It contains superfluous letters, viz. *c*, *q*, *x*.

- (4) Many distinct sounds have no separate symbols to represent them, e.g. *th* in *thin*, *dh* in *thine*, *sh* in *shun*, *z* in *azure*, *tsh* in *chest*, *ng* in *singer*.

To these remarks may be added:—

- (5) Simple sounds are sometimes expressed by a combination of letters, that is to say, by the improper diphthongs or digraphs, e.g. *fraud*, *friend*, *foe*.

The *au* of *fraud* might have been expressed by *a* as in *fall*, *friend* and *foe* might have been spelt *frend* and *fo*, as in *rend* and *fo*.

- 6) Complex sounds are sometimes expressed by single letters.
- 7) Letters are often written but not pronounced—that is to say, many of our words contain silent letters.

A Remedy proposed—Phonographic Spelling.

Phonography is an attempt to remove these anomalies. But a phonographic alphabet will never take the place of the old one. First, because it conceals the etymology of words, confounding such as are alike in sound but distinct in meaning; secondly, and chiefly, because the whole literature of Europe is written on the old system. The change would be too troublesome, while the advantage is doubtful.

ADDITIONAL FACTS RESPECTING THE ENGLISH ALPHABET.

1. C is hard (like *k*) before *a*, *o*, *u* (e.g. *cat*, *cot*, *cut*), and soft (like *s*) before *e*, *i*, and *y* (e.g. *cell*, *city*, *Cyprus*).
2. G (like *c*) is hard before *a*, *o*, *u* (e.g. *gate*, *gold*, *gunnery*); soft before *e* (e.g. *gem*), and before words in *i* and *y* that are not of Teutonic origin (e.g. *gin*, *gypsy*); but hard in *gift*, *gild*, *gill* (of a fish), etc.
3. Q bears a French name. It represents the sound of (Fr.) *queue*, a tail.
4. In the old-fashioned way of writing *the* (*y* or *ye*), the *y* is a corruption of the old letter called *thorn* (*þ*), which stood for the *th* in *thin*. It is absurd to mistake this letter for *y*.
5. A doubled consonant usually shows that the preceding vowel is short, e.g. *running*, *rotting*, *sinning*, *winning*, from *run*, *rot*, *sin*, *win*.
6. Mute *e*, after a single consonant, usually shows that the preceding vowel is long, e.g. *bane*, *bone*, *pine*, *shine*, etc.
7. The hard sound of *g* is often maintained by putting *u* after it, as *guest*, *guild*, *guile*, *guinea*.
8. *T* before *ch*, and *d* before *g*, in the same syllable, are often inserted to show that the following consonant is to be

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- sounded as a sibilant, e.g. *cat.h, fetch, latch, catch, edge, sedge*, etc.
9. The introduction of *g* before *h* was intended at first to preserve the guttural pronunciation at a time when the gutturals were becoming weakened, as in *might, night*, from *miht, niht*. The gutturals, however, were dropped, and after a time it came to be regarded merely as a sign that the preceding *i* must be sounded long. Hence it came to be inserted in words, like *sprite* (from *sprite*), that had no claim to the gutturals whatever.
 10. When a hard and a soft consonant come together, the soft gets assimilated to the other.

A Syllable—What?

If we were to define the word according to its etymological meaning, we should define a syllable as a collection of letters pronounced by a single effort of the voice, and containing a vowel sound, either simple or compound, as *sharp, fine*.

The word is derived from the Greek *συν-λαβή*, and it notes a number of letters taken together; but the expression is not quite accurate, as syllables are often formed of vowels. This is the case, e.g., in the words *a-part, e-m-hol-i-day, quer-u-lous, turb-u-lent*.

The best definition, therefore, of a syllable is a vowel sound, with or without one or more consonants. Every syllable was at one time a significant word.

How Words are to be divided into Syllables

1. Words of one syllable cannot be divided.
2. Prefixes and affixes are divided so as to separate the root, as *be-little, contempt-ible*.
3. Compound words are divided into their components, as *house-maid, harm-less, hand-book*.
4. When two vowels come together, and do not form a diphthong, they may be divided, as in *i-ate*.

Two rules commonly given are open to serious objection:

1. When two consonants come together between two vowels, they should be divided, as *tab-let*.^{*}
2. Each separate syllable should, as far as possible, begin with a consonant, as *in-com-pre-hen-sible*.

It is, perhaps, impossible to lay down rules of universal application, but the principle to be kept in view should be to divide words so that the syllabic division may, as far as possible, coincide with the etymological division, as *right-eous*, *hard-ian*, *ortho-graphy*, *theo-logy*, etc. Only, perhaps, when hearing mainly the sound of the letters, would it be permissible to divide in such a manner as to belie the etymology, e.g. *re-vised*, *or-tho-graph-y*, *the-o-logy*, etc.

What Causes have influenced English Spelling?

The anomalies of English spelling are proverbial, and no doubt present great difficulties to foreigners, and even to Englishmen. In explanation of them, it should be remembered that English spelling is influenced—

1. By the deficiencies and uncertainties of the English Alphabet, which it seeks to remedy by various orthographical expedients.

Mute *e*, for instance, is employed to show that the preceding vowel is long, e.g. *role*, *shine*, *bane*. Or, a consonant is doubled to show that the preceding vowel is short, e.g. *running*, *smiling*, *winning*.

2. By the variety and copiousness of the words that have been taken from various sources, and need to be connected, by the spelling, with their roots.

City might be spelt *sity*, but it is necessary, by retaining the *c*, to show the connection with the Latin *civis*, *civitas*, etc.

3. By the necessity of distinguishing words of like sound, but of different meaning.

For example, *cord* must be distinguished by the spelling from *chord*, and *corp* from *corpse*, which, nevertheless, come from the same root; and also such words as *sun* and *son*, *sent* and *sent*, *well* and *role*, which come from different roots, though they are identical in pronunciation.

^{*} We once asked, in accordance with this unscientific rule, an ever-faithful friend what was the meaning of *bar-kas-ke*. He at once replied, 'sherbet,' an Eastern beverage, similar to sherbet. He appeared puzzled when he was informed that it was the ordinary word *back-ache*.

ORTHOEPY.

Orthoepy is that division of Grammar which treats of correct pronunciation.

There are in Great Britain five principal dialects—the Northern and Scotch, the Irish, the London and South Eastern, the West and South Western, and the dialect of the Midland Counties, with sub-divisions of each. Distinct and separate errors of pronunciation* are peculiar to each dialect, besides which one dialect often contains some of the peculiarities of another. Into the question of pronunciation we cannot find space to enter. The reader who is interested in English dialects will read with pleasure some of the poetical specimens of Provincial English contained in the first part of Mr. James Orchard Halliwell's *Dictionary of Archaic and Provincial Words*.

The pronunciation of many English words has changed even since the days of the Regency. The fashionable pronunciation of 'Rome'† in the time of George IV. was *Room*, 'gold' was pronounced *goold*, and 'lilac,' *layloc*. A gentleman would speak of a 'yellow' silk handkerchief as *yellow*, would allude to a piece of 'china' as *chaney*, and in returning thanks for a small service would declare himself vastly *obleged*. Such are the changes to which human speech is subject. This once-fashionable mode of speaking would now be thought ridiculous.

EXAMINATION QUESTIONS ON THE ALPHABET.

1. *What is the use of an Alphabet? Give some account of our Alphabet, with reference both to its origin and to the classification of its letters.*

* We trust the reader will pardon the insertion of an anecdote. The author recollects, upon one occasion, having travelled by a train which stopped for a couple of minutes at a junction on the Great Northern Railway. On the arrival of the train, a loud-lunged porter promenaded the platform, and called out, 'Change here for Selby an' 'Ool;' thereby directing the passengers to change for Selby and Hull. Ours being 'a through carriage,' the porter's pronunciation created some little amusement among the passengers from the South. One little man, looking round the carriage with a complacent smile and an air of benevolent superiority, explained to his fellow-travellers, 'Ee means 'Uill.'

† 'Now it is *Rome* indeed and *room* enough.'—*Cæsar*.

2. Show that the English Alphabet is both redundant and defective.
3. Indicate some of the most important facts in the history of the English Alphabet, and account, as far as you can, for the order in which the letters follow one another.
4. How many separate vowel sounds are there in English? How many true diphthongs?
5. Show in what way defect or redundancy in the Alphabet disguises the true nature and relations of these sounds.
6. Give the derivation, and explain the meaning of the terms: alphabet, vowel, diphthong, syllable, mute, sibilant.
7. What would be the ideal of a perfect Alphabet? and in what respects, does the English Alphabet fall short of that ideal?
8. For how many sounds are there signs given by the English Alphabet? Give a full list of the sounds for which signs are required.
9. Mention some words that are spelt alike but pronounced differently; also, some words that are spelt differently but pronounced alike.
10. How many separate sounds has the letter *e*? Enumerate all the different ways in which the *e* of metre is being represented.
11. Give one or two instances in which simple sounds are represented by a plurality of letters, and other instances in which single letters are used to express complex sounds.
12. Make a list of twelve words, each of which contains the letter *h*.
13. Write a short summary of the peculiarities of any one of the English dialects with which you are particularly acquainted.

ACCENT.

Accent defined.

Accent is the stress laid by the voice upon a part of a word; that is, upon a particular syllable, as *presúme*, *theátre*.

Accent and Emphasis.

Accent must not be confounded with emphasis, which is the stress laid by the voice upon a word or sentence.

stress laid upon a particular word in pronouncing a sentence,
e.g.— I come to *bury* Cæsar, not to *praise* him.

Accent is to syllables what emphasis is to words.

Place of the Accent.

English words may be accented on any of the four last syllables, but the **tendency of the language** is to throw the accent as near the beginning of the word as possible, e.g. *monopoly, geography, advertisement, théâtre*, etc.

As a rule, the accent in English is on the root, not on the suffix, as *shepherd-ess, vers-icle*.

Nor on the prefix, except when it greatly modifies the meaning, or is emphatic, or is a much stronger syllable than the chief syllable of the root.

Thus in *un-natural* and *im-possible* the accent falls upon the last syllable but two, except when it is desired to show a distinction between 'not natural' and *ún-natural*, or between 'not possible' and *ímpossible*, in which case the prefix becomes emphatic. *Cónsonant, dissonant, résonant* are examples of compounds, in which the prefix materially modifies the meaning, and therefore attracts the accent.

Secondary Accent.

In words of three syllables or upwards, a secondary or auxiliary accent is sometimes used, though this is never marked in print, and not in all cases easily recognisable by the ear. For instance, in the words *beautiful, temporary, incontrovertible*, although the chief accents fall upon the syllables marked thus ('), there is also a slight stress on those marked thus ('). This secondary accent is owing to the natural tendency of the voice, which speaks as we walk, putting down and lifting up alternately. This process was indicated by the terms *thesis* (putting down) and *arsis* (taking up) of the Greek prosodists.

On the Accent of Compound Words.

For the rule concerning the accent of compound words, the reader is referred to the chapter on 'Derivation and Composition.'

Many words in English are distinguished by the accent alone.

In many words, mostly of Latin origin, difference of accent makes up for the want of inflectional endings, and distinguishes—

- (a) A Noun from a Verb.
- (b) An Adjective from a Verb.
- (c) A Noun from an Adjective; and also occasionally
- (d) A Noun from a Noun.
- (e) An Adjective from an Adjective.
- (f) A Verb from a Verb.

- (a) Here the Noun is accented on the first syllable, and the Verb on the second, as—

<i>Noun.</i>	<i>Verb.</i>	<i>Noun.</i>	
ábstract	abstráct	détail	détáil
áccent	accént	díggest	dígést
áffix	affix	éscort	escórt
átribute	attribúte	éssay	essáy
áugment	augment	éxile	exíle
cólleague	colléague	éxport	expórt
cómmune	commúne	éxtract	extráct
cómpound	compóund	férment	fermént
cóncert	concért	ímport	im pórt
cónduct	condúct	ímpress	im préss
cónflict	conflict	íncrease	in créase
cónserve	consérve	ínsoult	in sóult
cónsort	consórt	pérfume	per fúme
cóntest	contést	pérmit	per mít
cóntact	contráct	pérvert	per vért
cóntラスト	contrást	préfix	préfix
cóntverse	converse	prémise(s)	prémise(s)
cóntvert	convért	présage	pré sage
cónvict	convíct	présent	pré sent
cónvoy	convóy	próduce	pró ducé
décrease	decréase	prógress	pró gréss
défile	defíle	próject	pró ject
déscant	descánt	prótest	pró tést
désert	desért	rébel	ré bel

<i>Noun.</i>	<i>Verb.</i>	<i>Noun.</i>	<i>Verb.</i>
récord	recórd	tórmént	tormént
réfúse	refúse	tránsfer	transfér
retáil	retáil	tránsport	transport
subjíect	subjéct	úndress	undréss
survéy	survéy	úpsét	upsét

When an Adjective is distinguished from a Verb, the Adjective is accented on the first syllable, and the Verb on the second, as—

<i>Adjective.</i>	<i>Verb.</i>	<i>Adjective.</i>	<i>Verb.</i>
absént	absént	fréquent	fréquent

When a Noun is distinguished from an Adjective, the Noun is accented on the first syllable, and the Adjective on the second, as—

<i>Noun.</i>	<i>Adjective.</i>	<i>Noun.</i>	<i>Adjective.</i>
compáct	compáct	ínstínt	ínstínt
expért	expért	précedént	précedént

Note.—Shakespeare and Milton have *convérse*, *recórd*, *incréase*, *ínstínt*, as Nouns.

The accent occasionally distinguishes also—

A Noun from a Noun, as *désert*, a waste place ; *desért*, that which is deserved.

An Adjective from an Adjective, as *gállánt*, brave ; *gallánt*, courteous.

A Verb from a Verb, as *cónjüre*, to juggle ; *conjüre*, to implore.

Similarity of Accent.

The accent sometimes remains unchanged, as—

assay, consént, hérald, respéct (Nouns and Verbs).

concrete, pátent (Adjectives and Nouns).

exalt (Verb and Adjective).

contént (Adjective, Noun, and Verb).

The accent sometimes marks a distinct difference of meaning, as in the following :—

August (the month)

augúst (dignified)

conjure (to juggle)

conjüre (to implore)

collect (a prayer)	collect (to gather together)
gallant (brave)	gallant (courteous)
incense (perfume)	incense (to enrage)
an invalid (a sick man)	invalid (powerless)
a minute (a duration of time)	minute (small)
an object (a thing)	object (to make an objection)
premises (buildings, etc.)	premises (states at the commencement)
a supine (part of a Verb)	supine (inactive)

Accent and Quantity.

It will be noticed that in English, as in Greek, the accent is entirely distinct from the *quantity* of the syllables, *e.g.* *And* and *august* have each one long syllable, according to the English mode of reckoning the length of syllables, and two long syllables according to the Classical method. Yet we can accent either syllable as we please without influencing the quantity of the vowel.

Shifting of the Accent.

Many words are used by older authors with a different accent from that which they now bear. The general tendency (especially in the case of Romance derivatives) is to *throw back the accent* as far as possible. But we may notice—

academy (Cowley)	gazette (Pope)
balcony (Cowper and Byron)	mischievous (Spenser)
blasphemous (Milton)	theatre (Sylvester)
chastise (Shakespeare)	trespass (Spenser)
contrary (Shakespeare)	uproar (Milton)
extirpate (Shakespeare)	process (Milton)

Note.—The word *apostolic*, which in Dryden's usage is *apostolic*, is a rare instance of the accent moving in the opposite direction.

Two Systems of Accentuation have been at work in English.

The characteristic tendency of Teutonic accentuation is

show the stress upon the root-syllable of a word, leaving the inflections and formative syllables unaccented; thus—

life	lively	liveliness
love	lovely	loveliness
world	worldly	worldliness

In French the accentuation naturally, in the first instance, followed that of the Latin, in which the accent fell upon the penultimate, or last syllable but one, if that syllable was long; upon the ante-penultimate, or last but two, if the penultimate was short. The omission of final syllables of inflection in French often left the accent on the last syllable, even when that was not the root syllable. Thus *virtutem* became *vertü*, and *caritatem*, *cité*.

When such words first passed from French into English, they naturally had their French accent, as—

distánce, contrée, manére, solíce.

And in Spenser we find—

bondáge, progréss, succour, uságe.

Most of these adopted words, however, have been affected to the English accentuation, which tends to keep the accent away from the last syllable. In words of French or Latin origin, and of more than two syllables, there is a tendency to throw the accent back upon the ante-penultimate, but to this there are two exceptions, viz.—

- (1) French derivatives in *-ade*, *-ier* or *-eer*, *-ee*, *-oon*, *-ine* or *-in*, keep the accent on the last syllable.
- (2) Adjectives which are seemingly taken from the Latin with the simple rejection of the final syllable, as *benign*, *humane*, *polite*, *robust*. These also are accented on the last syllable.

The natural weight of the syllable has also to be taken into account. It would be difficult, for instance, in words like *demonstrate*, *desolation*, *benefactor*, to place the accent elsewhere than on the last syllable but one. A slight difference in the sound will enable the accent to be thrown further back, as for instance in *beneficent*.

Some other facts with regard to the alteration of the accent are worth notice :—

(a) Unaccented syllables disappear ; thus :—

A.S. <i>gerefa</i>	has become	<i>reeve</i> .
Fr. <i>escadron</i>	„	<i>squadron</i> .
Fr. <i>escuier</i>	„	<i>squire</i> .
<i>example</i>	„	<i>sample</i> .
<i>Espagne</i>	„	<i>Spain</i> .

(b) An unaccented long syllable sometimes gets shortened thus :—

<i>cup-board</i>	is pronounced as	<i>cup-board</i> .*
<i>housewife</i>	„	<i>hussif</i> .

There are various causes of the shifting of the accent. These may be summed up as follows :—

1. Contraction.
2. The influence of native accent upon foreign, and *vice versa*.
3. Convenience in differentiating words similarly spelt.
4. The licence of poets.

NOTES ON SPELLING.

Erratic as English spelling is generally admitted to be, it is nevertheless possible for its irregularity to be overstated. By careful observation we are able to detect many uniformities, which may be expressed as Rules, to which, however, there are rather numerous exceptions. Among the most important Rules of Spelling are the following :—

RULE I. Monosyllables in *s*, *f*, *l*, preceded by a short vowel, generally double the final letter, as *lass*, *pass* ; *muff*, *staff* ; *bill*, *mill*.

Exceptions—*as*, *gas*, *has*, *was*, *his*, *this*, *thus*, *us*, etc. ; *if*, *of*.

Final *l* is peculiar to monosyllables and their compounds.

* This is owing to the same principle of assimilation which changes 'conlection' into collection.

RULE II. Final *e*.—Words in *e* mute generally (*a*) retain it before additions that begin with a consonant, and (*b*) omit it before additions that begin with a vowel.

Examples—(*a*) *care-less, idle-ness, pale-ness*; (*b*) *cur-able, dens-ity, whit-ish*.

Exceptions—(*a*) *aw-ful, du-ly, tru-ly, whol-ly*, and a few others; (*b*) *move-able, change-able*. With *-ous*, *grace* becomes *gracious*.

RULE III. Final *y*.—Final *y* in words that are not compounds is generally changed into *i* before all additions, if it be preceded (*a*) by a consonant. When preceded (*b*) by a vowel it is generally retained.

Examples—(*a*) *happi-est, merri-er, sunni-est*; (*b*) *boy-ish, grey-er, joy-ous*.

Exceptions—Before *-ing* and *-ish* *y* is retained, as *dry-ing, pity-ing, rowdy-ish, dry-ish*.

The Participles *laid, paid, said, staid*. The Noun *raiment*, from *array*; *dai-ly*, and a few others.

RULE IV. Monosyllables, and words accented on the last syllable when it is preceded by a short vowel, double the final consonant before a syllable that begins with a vowel. If the accent is not on the final syllable, the final consonant is not doubled.

Examples—*fatted, fitted, gutted, marred, admitted, allotted*, from *fat, fit, gut, mar, admit, allot*.

Exceptions—The exceptions to this rule are very numerous. Many words of which the accent does not fall on the final syllable nevertheless double the final letter, as *cancelled, marvellous, revelling, traveller*. If the vowel be long, the consonant is not doubled,—e.g. *toil-ed, foil-ed, fight-ing, cheat-ed, distract-ed*; from *toil, foil, fight, cheat, deduct*; not *toil-led, foil-led*, etc.

RULE V. Final Double Letters.—Words that end with a double letter retain both letters before additional syllables, if the word do not begin with the same letter. If the same letter occurs, one is omitted.

Examples—*bliss-ful, success-ful, crass-ness, remiss-ness, lit-ly, ful-ly, digres-sion, oppres-sion*.

Monosyllables in *-ll* drop the final *l* before suffixes beginning with a consonant, but not before *-ness*. See *enrol-ment, ful-ly, fulfil-ment*; —*tall-ness, still-ness*.

RULE VI. Monosyllables and English Verbs do not end in *c*, but *ck*, as *cock, luck, wreck, attack*. Words with this ending from the Classical languages are now spelt with *c* and without *k*, as *music, logic, catholic, apostolic*; not *musick, logick, cattolick, apostolick*.

Exceptions—*lac, soc* (in Old English a privilege), *distalc, zinc*.

VII. *-ize* and *ize*.

The termination *-ize* is generally used when it represents the classical termination, *i.e.* to spell a word that comes to us direct from the Greek, as *civilize, philosophize*. But the ending *-ise* is permissible in spelling words of classic origin, such as *auscultate, civilise*, which have reached us only through French. Of course *-ize* must not be used in cases where *-ise* is not a distinct part of the root, as *rise, advise, surprise, circumsise*.

Exceptions—*sise, assize*.

VIII. *-ceed* and *cede*.

Words ending in *-ceed* and *-cede* are both compounds of the Latin *cedo*, and their spelling depends upon the date at which they were introduced into the English language. Words introduced before the 16th century are spelt *-ceed*, later words are spelt *-cede*. Thus—*ex-ceed, pro-ceed, succeed*, but *accede, inter-cede, pre-cede, re-cede, se-cede*.

(This appears to be the basis of the distinction. The student, however, is hardly likely to find the theory of much assistance in determining the spelling of any particular word.)

IX. *ei* and *ie* (a difficult point)

The combinations *ie* and *ei*, when they have the *-ei* sound, are often confused. It is probably a fact (though resting on no uniform philological basis) that, with a very few exceptions, *i* precedes *e*, except after *c*. This may easily be tested by any one who will take the trouble to verify the theory. Thus the

correct spelling is—(1) *belief, brief, field, fierce, mien, niece, siege, niece*, etc. ; but (2) after *c*, *ceiling, conceive, deceive, receipt*.

Exceptions—*either* and *neither*, *leisure*, *seize*, *weird*, *piobsean*.

I. -our and -or.

Most words ending in *-our* or *-or* are derived from Latin words in *-or*, through the medium of Norman French forms in

Some of these words (probably the majority) retain the French *u*. Others have reverted to the original Latin spelling. Among the first class are *hon-our*, *hum-our*, *lab-our*, *od-our*, *clam-our*, etc. Of the second class are *err-or*, *stup-or*, *langu-or*, *torp-or*, *trem-or*, etc.

XI. -er and -or.

The suffixes *-er* and *-or* denote persons.

Words that end in *-er* are generally such as have been formed with the English suffix *-er* or the Norman French *-our*, as *adventur-er*, *believ-er*, *labour-er*, *juggl-er*. Those in *-or* are generally such as represent words formed with the Latin suffix *-or* (often preceded by *t* or *s*), as *act-or*, *audit-or*, *assess-or*, *cens-or*, *profess-or*.

Many words take both the suffixes *-er* and *-or*. Such are—

<i>Accept-er</i>	and <i>accept-or</i>	<i>Grant-er</i> and <i>grant-or</i>
<i>Assert-er</i>	" <i>assert-or</i>	<i>Promis-er</i> " <i>promis-or</i>
<i>Detest-er</i>	" <i>detect-or</i>	<i>Relat-er</i> " <i>relat-or</i>
<i>Detract-er</i>	" <i>detract-or</i>	<i>Vend-er</i> " <i>vend-or</i>
<i>Exhibit-er</i>	" <i>exhibit-or</i>	<i>Visit-er</i> " <i>visit-or</i>
<i>Exterminat-er</i>	" <i>exterminat-or</i>	<i>Vouch-er</i> " <i>vouch-or</i>
<i>Warrant-er</i> and <i>warrant-or</i>		

XII. -sion and -tion

Derivation is here a safe guide to correct spelling. Latin Participles in *-sus* are the foundation of words in *-sion*. Words connected with Participles in *-tus* have the termination *-tion*.

Thus—From *versus*, *passus*, *confusus*, we have *aversion*, *passion*, *confusion*. From *directus*, *fractus*, *intentus*, we have *direction*, *fraction*, *intention*.

XIII. **-able and -ible.**

Many of the words ending in *-able* are formed from Latin stems ending in *-a*, and many of those in *-ible* from Latin stems ending in *-e*, or from previously existing Latin or Roman Adjectives which contained this suffix.

Up to this point there is uniformity, and a knowledge of the classical languages would have enabled us to say once, in the case of an English word, which of these terminations was proper. But many words have been formed from English and Romance roots by the termination *able*, as *love-able*, *eat-able*, *read-able*, *advis-able*, *dis-able*, *indefin-able*.

The proper spelling of many such words is therefore to be ascertained by observation and recollection, rather than by inference. We have to remember the proper form instead of demonstrating its correctness.

XIV. **im-, in-, and em-, en-.**

These prefixes are liable to fusion. A few words occur in modern English in which both forms are permissible, while the rest, some take *im-*, *in-* only, and others are restricted to *em-*, *en-*. Words that take two forms are—

<i>In-close</i> or <i>en-close</i>	<i>In-sure</i> or <i>en-sure</i>	<i>In-twine</i> or <i>en-twine</i>
<i>In-crust</i> „ <i>en-crust</i>	<i>In-snare</i> „ <i>en-snare</i>	<i>In-grain</i> „ <i>en-grain</i>
<i>In-dorse</i> „ <i>en-dorse</i>	<i>In-trust</i> „ <i>en-trust</i>	<i>Re-infer</i> „ <i>re-engage</i>

A Useful Rule.

XV. **-ce and -se.**

Words like *practice* and *practise* are frequently confounded. It is necessary to recollect that the termination *-ce* is restricted to Nouns and *-se* to Verbs. Thus—

- ce*—*advice*, *device*, *license*, *practice* (Nouns)
- se*—*advise*, *devise*, *license*, *practise* (Verbs)

XVI. **-re and -er.**

The following list contains all or nearly all the words ending in *-re*, and are pronounced *-er* :—

accoutre, *acre*, *calibre*, *centre*, *fibres*, *lucre*, *lustre*, *manure*, *massacre*, *meagre*, *metre*, *mitre*, *nitre*, *ochre*, *ogre*, *recognisance*, *sabre*, *saltpetre*, *sepulchre*, *sombre*, *sceptre*, *spectre*, *theatre*.

XVII. -ent and -ant.

Words ending in *-ent* are generally derived from Present Participles of Latin Verbs with stem ending in *e* or *i*, as—

Latin, <i>Eminentem</i>	English, <i>Eminent</i>
" <i>Transientem</i>	" <i>Transient</i>

Words ending in *-ant* are either—

(1) Words derived directly from Present Participles of Latin Verbs with stem ending in *-a*, as—

Latin, <i>Litigantem</i>	English, <i>Litigant</i>
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Or (2) words derived indirectly through the French from Present Participles of Latin Verbs, *whatever be the ending of the stem*, as—

Latin, <i>Abundantem</i>	French, <i>Abondant</i>	English, <i>Abundant</i>
" <i>Dependentem</i>	" <i>Dependant</i>	" <i>Dependant</i>

We may thus have English words derived from the same Latin words, but spelt differently, according as they are *direct or indirect derivatives*. Thus—

Latin, <i>Dependentem</i>	French, <i>Dependant</i>	English, <i>Dependent</i> and <i>dependant</i>
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In some of these words it has been found convenient to take one form for the Noun and another for the Adjective; thus—

ADJECTIVES.	NOUNS.
<i>Dependent</i>	<i>Dependant</i>
<i>Confident</i>	<i>Confidant</i>
<i>Descendent</i>	<i>Descendant</i>

XVIII. -us, -ous.

Words ending in *-us* are generally **Nouns** of Latin origin, as *apparatus, circus, detritus, fungus, hiatus, incubus, mucus, pectus, rhombus* (Gr.), *syllabus* (Gr.), *stimulus, terminus*,

tumulus. Note that *omnibus* and *rebus* are Latin Nouns Plurals.

Words ending in **-ous** are generally **Adjectives**, as *heretious, callous, dubious, fungous, lugubrious, mucous, tumultous.*

XIX. Remarkable Anomalies.

The following anomalies are worth notice :—

Deceive, deceit,	but	receive, receipt.
Dexterous,	„	ambi-dextrous.
Duke, dukedom,	„	wise, wisdom.
Journey, journeys,	„	money, monies (also moneys).
Mire, miry,	„	fire, fiery.
Murder, murderous,	„	monster, monstrous.
Pure, purify,	„	rare, rarefy.
Pure, purity,	„	sure, surety.

English Spelling long Uncertain.

Systematic uniformity in spelling, it may be mentioned, hardly earlier than the publication of Dr. Johnson's *Dictionary*. He speaks of orthography having been up to that time unsettled and fortuitous.

The *Dictionary of the English Language* was completed A.D. 1755, but the Authorized Version of the Bible materially assisted in settling English spelling. An American writer says, *apropos* of *-our* versus *-or*, 'to spell *Saviour* as *Savior* would shock the piety of thousands.'

DERIVATION AND COMPOSITION.

In our Chapter on the History of the Language (Part IV) we showed how many languages proceeded from one common stock. As with languages, so it is with words. Words are *gregarious* and *prolific*. They are formed *like* other words and *from* other words; and consequently many words are found

related to each other either by parentage or method of formation.

The *parent* word, the linaments of which are generally discernible, is called the **Root**.

The ordinary methods of Formation are—

1. *By prefixes*, whereby we add the notions of grouping, concentration, deterioration, opposition, negation, etc.
2. *By suffixes or affixes*, whereby we obtain **new Parts of Speech**, or append new ideas (as of smallness).
3. *By internal change* (as ablaut).
4. *By joining words* (which represent oftentimes combined notions) we obtain compound words denoting the compound notion, as *blackboard*, *lighthouse*, etc.

The first three methods are generally denominated '**Derivation**,' the last one **Composition**.

The process of making new words from roots or from other words is called Derivation, in the widest sense of the term, but it is usual to distinguish between Derivation proper and Composition.

Derivation is the formation of a new word from a word already existing, by the addition of letters and syllables, or by internal change, as from *strong* the words *strength* and *strengthen*, from *love* the words *love-able* and *love-able-ness*.

The putting together of two words, both of which retain an independent existence, is called Composition, as when from *dog* and *cart* we form *dog-cart*, from *bird* and *black*, *black-bird*, etc.

In other words, Composition is the combination of two or more different *words*, and the treating of the compound as a single term.

This definition is substantially the same as that given in Mr. *Webster's Elements of the English Language*. As his definitions generally the great merit of clearness, we quote them

Composition is the combination of two or more significant words, as *sun-beam*, *star-light*.

- (b) When one of the component parts of a compound has lost its significance, the word is no longer be compounded, but derived.

What Roots are.

On this subject the language of well-known works is contradictory, a fact which not unfrequently proves a source of difficulty to the student. In Dr. Angus's excellent *Handbook* a word in its simplest form is called a **Root**, and the examples he gives of roots are the words *glass*, *strong*, *love*.

But the root of a word is not always a word, as the author himself points out a little later. In many cases, and in speaking, the root is not a word now in use (or that ever was in use), but a significant element from which words are derived. **Ag**, for example, is the real root, with the meaning 'doing,' for each of the words *agent*, *act*, *evangelist*. Similarly, some form like **p-d** is the true root of *patēr*, *pōdos*, foot. Such words are called **crude forms**. They represent the original elements of words before they received the addition that is to determine their real use.

The **stem** or **theme** is that modification which the root assumes before the terminations of declension and conjugation are added. Thus, if the root of the Verb *love* be *luf*, then *love* (= *luf-o*) is the stem, which, by the addition of the suffix *d* becomes *loved*, the form of the Preterite or Past Tense.

Dr. Angus, however, prefers to apply the epithet of **Root** to the word as it appears in use in its simplest form, considering this the best method for English Grammar, leaving all questions of crude forms to the wider science of Comparative Philology. An English root is therefore, according to him, 'the simplest form of a word in actual use.'

Primary and Secondary Derivatives.

In accordance with his own definition of a root, Dr. Angus proceeds to define Primary and Secondary Derivatives as follows:—

1. A **Primary Derivative** is a word formed from a root either by the modification of the existing letter, or by the addition of others, e.g. *stick* is a modification of the root *stik*.

stic (A.S. *stician*), and *rouse* of *rise* (A.S. *risan*). These are instances of Primary Derivatives.

2. A **Secondary Derivative** is a word formed from a Primary Derivative by means of a prefix or suffix; e.g. if we assume *glaze*, *strength*, *loveable* to be Primary Derivatives from *glass*, *strong*, *love*, the words *glazier*, *strengthen*, *loveableness* will be Secondary Derivatives.

If, however, the **crude form** be regarded as the root, then the word as it appears in actual use in its simplest form is the stem. The Primary Derivatives are formed from the stem, and the Secondary Derivatives from the Primary.

Roots are of Two Kinds.

All roots are monosyllabic, and the most primitive roots consist of a single vowel, or a vowel and a consonant. Roots are subdivided into **Predicative roots**, representing *notions*; and **Demonstrative or Relational roots**, indicating the relations of notions to each other or to the speaker. Primitive roots are not *words* but elements, from which words are formed, either by combination or by making some change in the form of the root, which latter process was certainly in many cases, and possibly in all, the result of the blending of some earlier combination of different roots, or of the weakening of existing sounds in anticipation of such as were added.

In the course of time a large number of the formative elements by which words have been formed from roots, or from other words, have lost their independent existence and significance, and have been reduced to mere prefixes and suffixes; and in English, through the decay and disuse of affixes, many words have been reduced to mere roots.

How Stems are formed.

Stems or themes are formed from roots—

- (1) By the addition of a demonstrative root
- (2) By a change of the root vowel.
- (3) By the addition of other stems.
- (4) By reduplication.

In English very many formative elements have been lost, especially those of demonstrative origin.

Prefixes and Suffixes.

Prefixes and suffixes were once, in all probability, **dependent words**, which, being added to the principal word, modify their meaning, gradually lost their distinctive character, and became mere signs of relation, being employed forward as formative elements.

Instances are the Adverbial termination *-ly* (A.S. *līc*) originally signified *like*. So also *-hood* or *-head* (A.S. *hād*) probably habit, state, or condition; *-ness* (A.S. *nes*), perhaps indicating prominent quality, from *nesen*, to be conspicuous, etc.

COMPOSITION.

Compound words are distinguished from the corresponding uncompounded phrases by—(1) their accent; (2) their meaning. We say 'a green room,' 'a poor house,' putting the accent on *room* and *house*, but we say also 'a green-room poor-house,' putting the accent on *green* and *poor*. As regards meaning, the effect of composition in these cases is to convert a phrase of *generic* into one of *specific* meaning, to change a simple Common Noun into a compound which is to become Proper. That is to say, a *green-room* is not a room in which green is the predominating colour, but the green room of a theatre; neither does the term a *poor-house* denote a poverty-stricken habitation, but the dreary refuge of the poor in a highly-civilised State, which is known also by the designation of the workhouse. New compounds, being at first loosely connected, take a hyphen. Old compounds often modify the meaning of the first constituent.

Definition.

A compound word is a word formed by joining (or more) words together, and treating them as a single word with a separate meaning of its own, as, *noble-man*, *gold-stock-broker*. Compound words may be divided into three classes:—

- A. Syntactical Compounds, viz. those in which the component parts are connected according to some fixed syntax, as, *free-men*, *hair's-breadth*, *time serving*.
- B. Juxtapositional Compounds, viz. those in which

component parts are joined together, so as to form a new word, but have no syntactical connection, as, *by-path, milk-white, man-servant*.

A. Syntactical Compounds.

A Verb followed by its Object, as, *break-fast, break-water, skin-flint, turn-key*.

An Object followed by an agent or instrument, as, *shoe-maker, rate-payer, ring-leader, screw driver*.

An Object followed by a Verbal Noun, as, *bull-baiting, deer-stalking, star-gazing, wool-gathering*.

An Object followed by a Present Participle, or by an Adjective governing a case, as, *ear-piercing, heart-rending, time-serving, note-worthy*.

An Adjective followed by a Noun which it qualifies, as, *black-bird, broad-side, free-thinker, second-sight*.

Present Participle followed by a Noun which it qualifies, as, *flying-fish, finishing-stroke, fighting-mum, loving-kindness*.

Past Participle followed by a Noun which it qualifies. Here, in all instances, the Participial ending is omitted, as, *drift-wood* for *drifted-wood*, *ice-cream* for *iced-cream*, *clasp-knife* for *clasped-knife*, *skim-milk* for *skimmed-milk*.

Noun in the Possessive Case followed by another Noun which it defines, as *dooms-day, fools-cap, harts-horn* (apostrophe omitted), *heart's-ease* (apostrophe retained).

An Adverb (or Adjective used Adverbially) followed by a Participle or an Adjective which it modifies, as, *far-seeing, full-blown, high-fed, long-suffering*.

Verb followed by an Adverb which modifies it, as, *cast-away, cut-away, draw-back, set-off*.

Preposition followed by its Object, as, *after-noon, out-law, over-board, over-land*.

B. Juxtapositional Compounds.

Noun preceded by another Noun which defines it, as *man-servant, guide-post, hero-worship, winter quarters*.

Noun preceded by a Pronoun which defines it, as *he-goat, she-devil, self-will*.

- (3) A Noun preceded by a Verbal Noun which defines it, *battering-ram, landing-place, spelling-book, skipping-rope*.
- (4) A Noun preceded by an Adverb which modifies it, *after-piece, by-path, down-fall, out-look*.
- (5) A Verb (with the force of a Noun) preceded by an Adverb which modifies it, as, *off-set, out-cast, out-cry, out-look*.
- (6) An Adjective (or a Participle) preceded by a Noun, *head-strong, home-sick, purse-proud, sea-green*.
- (7) A Noun preceded by an Adjective, as, *bare-foot, blind*. Some have a Participial ending, as, *bare-footed, pig-spirited*.
- (8) A Verb preceded by an Adverb, as, *cross-question, fore-out vote, under-go*.
- (9) A Verb preceded by an Adjective, which points to result of the Verbal action, as, *dear-starch, rough-safe-guard, white wash*.
- (10) Phrase Compounds, as, *barrister-at-law, cat-o'-nine-tails, line-of-battle, maid-of-all-work*.

Note.—The student will find it a useful exercise to write out a list of examples.

Another Classification of Compound Words.

- (1) Connected by a hyphen (*i.e.* loosely connected), *e.g.* *dog, blue-stocking, heart-broken*.
- (2) Not connected by a hyphen (*i.e.* closely connected usage), *e.g.* *butterfly, midnight, sunstroke, vineyard*.

The words that are not connected by a hyphen may further subdivided into—(a) those in which there appears no modification or alteration of either word of the compound, *e.g.* *passport, busybody*; and (b) those in which one or both words are modified, *e.g.* *awful* (awe-full), *hol* (holy day), *pastime* (pass time), *primrose* (prime rose).

The Value of a Hyphen.

The insertion or omission of the hyphen often makes a complete difference of meaning, *e.g.*—

recover	and re-cover*	redress	and re-dress
repress	„ re-press	rescount	„ re-count
remark	„ re-mark	recollect	„ re-collect

—and many others.

* Cf. • Umbrellas recovered in half-an-hour?
 • Umbrellas re-covered in thirty minutes?

Disguised or Incomplete Compounds.

Besides the obvious compounds of our language, there are several words in which the fact of their being compounds is concealed by the apparent incompleteness of one or both of their component parts. The compound hence appears as a derivative, or even as a root, instead of what it really is, a compound word. Such are, e.g.—

nager	=	A. S. <i>nafo-ger</i> , nave-borer.
harn	=	A. S. <i>hæra-arn</i> , harley-house.
blewit	from	<i>bit</i> , twice, and <i>cuit</i> , cooked. (Lat. <i>coctus</i> .)
brideal	=	A. S. <i>bryd-ealu</i> , bride-ale.
coverlew	from	Fr. <i>couvre feu</i> , cover fire.
daar	=	A. S. <i>daeg-æge</i> , day's-eye.
gawrel	=	A. S. <i>god speal</i> , God's word, or (2) good tidings.
grinzel	=	A. S. <i>grund syl</i> , ground sil.
heifer	=	A. S. <i>heah-for</i> , high ox, or (2) stall cow.
hussy	=	A. S. <i>hus-wif</i> , house-wife.
icicle	=	A. S. <i>is-gicel</i> , ice-jag.
Lammas	=	A. S. <i>hlāf-masse</i> , loaf-mass.
mistrif	=	A. S. <i>mid-heif</i> , mid body.
mole	=	A. S. <i>mold-weorþ</i> , mould-thrower.
naught	from	<i>ne</i> and <i>anicht</i> , not anything.
neighbour	=	A. S. <i>neah-bur</i> , near dweller.
nostril	=	A. S. <i>nose-thyrel</i> , nose-hole.
orchard	=	A. S. <i>ort-geard</i> , herb-garden.
shewer	=	A. S. <i>scild-truma</i> , troop-shield.
sherrif	=	A. S. <i>scire-gerifa</i> , shire-reeve.
steward	=	A. S. <i>stige-weard</i> , stall-guard.
stirrup	=	A. S. <i>stig-riþ</i> , climb-rope.
world	=	A. S. <i>wer-eld</i> , man age, a generation.
woman	=	A. S. <i>wif-man</i> , wife-man.

Apparent Compounds.

On the other hand, some words simulate composition, when they are not compounds, or have not the elements they simulate. Such are, e.g.—

cray-fish,	from	<i>crevice</i> , a contraction of Fr. <i>derevisse</i> .
shame-faced,	„	<i>shamefast</i> (= protected by shame).
wife-acre,	„	<i>weirager</i> , diviner (German).
yeoman,	„	A. S. <i>yeomane</i> , common.
leecheater,	„	Fr. <i>buffetier</i> , sideboard man.
country-dance,	„	Fr. <i>contre-danse</i> .

The vulgarism 'sparrow-grass,' for *asparagus*, affords another

instance of something that looks like a compound word, but is not one.

On the Accent of Compound Words.

The general rule with regard to the accent of compound words, is that the accent is thrown upon **the first part** of the compound. Examples:—

rose-bush.	cork-screw.	rice horse.
bread-knife.	screw-driver.	horse-breaker.

The exceptions to this rule are of three classes:—

- (1) If distinct pronunciation is impossible unless the word be accented on some other syllable than the first. The ordinary rule is set aside, as in *well-head* and *just hardy*, on each of which the accent falls on the second syllable as well as on the first.
- (2) If the first part of the compound bears but a small proportion to the entire compound, as *well-favoured*, *all powerful*.
- (3) Lastly, if the first element, though a distinct word, is not found as such in English, as *perchance*, *midwinters*.

With these exceptions the rule is absolute.

DERIVATION.

Derived words, like compounds, are capable of classification, as is shown in the following table:—

A Classification of Derived Words.

Nouns.

Nouns are formed from—

- (1) Noun Roots, e.g. *bond-age*, *even-ing*, *friend-ship*, *hillo-ly*.
- (2) Adjective Roots, e.g. *free-dom*, *dear-ness*, *hard-ship*, *true-th*.
- (3) Verb Roots, e.g. *ditch* from *dig*, *growth* from *grow*, *runner* from *run*, *speech* from *speak*.

Adjectives.

Adjectives are formed from—

- (1) Noun Roots, *e.g.* *earth-en*, *slav-ish*, *snow-y*, *trouble-some*.
- (2) Adjective Roots, *e.g.* *dark-some*, *dis-honest*, *like-ly*, *un-wise*.
- (3) Verb Roots, *e.g.* *eat-able*, *learn-ed*, *tire-some*, *talk-ative*.

Verbs.

Verbs are formed from—

- (1) Noun Roots, *e.g.* *gild* from *gold*, *halve* from *half*, *prize* from *price*, *spark-le* from *spark*.
- (2) Adjective Roots, *e.g.* *be-dim*, *dark-en*, *en-feeble*, *pro-long*.
- (3) Verb Roots, *e.g.* *fell* from *fall*, *glimmer* from *gleam*, *gnash* from *gnaw*, *a-rise* from *rise*.

This is not a complete enumeration. More than a hundred different kinds of words may be formed by these nine methods, exclusive of varieties of Greek and Latin prefixes, and of Participial, Adverbial, or other subordinate forms.

Note.—The student may find it a useful exercise to write out a fresh list of examples.

Derivation by means of Prefixes and Suffixes.

The prefixes and suffixes of English words are very numerous. They may be classified into such as have been derived from the Latin and Greek languages, and such as are of Teutonic origin. In the following pages considerable space will be devoted to—

1. Latin Prefixes.
2. Greek Prefixes.
3. Prefixes of Teutonic origin.

After which will follow a list of the principal—

4. Latin Roots.
5. Greek Roots.
6. Saxon Roots.

Lastly, will follow an enumeration of—

7. Latin Suffixes.
8. Greek Suffixes.
9. Suffixes of Teutonic origin.

LATIN PREFIXES.

A-, *ab*, } from { *a*-void, *ab*-ject
Abs- before *c* and *t*, } { *abs*-tain, *abs*-cond

In advance (Fr. *avancer*) and advantage (Fr. *avantage*)
d has no proper place.

<i>Ad-</i> ,	} to	<i>ad</i> -here
<i>Ac-</i> before <i>c</i> ,		<i>ac</i> -cess
<i>Af-</i> " <i>f</i> ,		<i>af</i> -fect
<i>Ag-</i> " <i>g</i> ,		<i>ag</i> -gregate
<i>Al-</i> " <i>l</i> ,		<i>al</i> -locate
<i>Am-</i> " <i>m</i> ,		<i>am</i> -munition
<i>An-</i> " <i>n</i> ,		<i>an</i> -nul
<i>Ap-</i> " <i>p</i> ,		<i>ap</i> -plaud
<i>Ar-</i> " <i>r</i> ,		<i>ar</i> -rogance
<i>As-</i> " <i>s</i> ,	<i>as</i> -sist	
<i>At-</i> " <i>t</i> ,	<i>at</i> -tend	
<i>A-</i> " <i>v</i> ,	<i>a</i> -vail	
<i>Amb.</i> , on both sides, around,		<i>amb</i> -iguous, <i>am</i> -putate
<i>Ante-</i> (<i>anti</i>), before,		<i>ante</i> -cedent, <i>anti</i> -cipate
<i>Bis</i> ,	} twice, two	<i>bi</i> -cuit
<i>Bi</i> ,		<i>bi</i> -gamy, <i>bi</i> -lateral
<i>Circum</i> -, around,		<i>circum</i> -spect, <i>cir</i> -cuit
<i>Con-</i> (Lat. <i>cum</i>),	} with, together	<i>con</i> -nect, <i>coun</i> -cil, <i>ad</i>
modified into		<i>coun</i> -tenance
<i>Col-</i> before <i>l</i> ,		<i>col</i> -lect
<i>Com-</i> " <i>b</i> and <i>p</i> ,		<i>com</i> -bine, <i>com</i> -part, <i>con</i>
		(persons who eat
		<i>panis</i> , together)
<i>Cor-</i> " <i>r</i> ,		<i>cor</i> -rupt, <i>cor</i> -rect
<i>Co-</i> " a vowel		<i>co</i> -eval, <i>co</i> -heir, <i>co</i> -partner
or <i>h</i> , or independ-		
ent word		
<i>Contra-</i> (<i>contre</i>),	} against	<i>contra</i> -vene, <i>contra</i> -dict
<i>Contro-</i> ,		<i>contro</i> -vert, <i>contro</i> -tend, <i>s</i>
modified (French) into—		
<i>Counter</i> -, against		<i>counter</i> -feit, <i>counter</i> -act

This prefix is converted into a root in the word *even*.

en, from, off,		<i>de-duce, de-throne, de-scend</i>
half,		<i>demi-quaver, demi-rep</i>
fore <i>f</i> ,	} apart, not	<i>{ dis-join, dis-please</i>
		<i>{ di-vulge, di-gest</i>
		<i>{ dif-fer</i>
	Gallicized forms of <i>in</i>	<i>{ em-ploy, en-act, en-title</i>
re <i>d, n</i> ,	} out of, out	<i>{ ex-press</i>
ore <i>f</i> ,		<i>{ e-duce, e-nervate, e-normous,</i>
equally,		<i>{ e-lucidate, e-manate</i>
beyond (the bounds),		<i>effect</i>
ified into		<i>equi-distant, equi-lateral</i>
re <i>l</i> ,	} in, into, on,	<i>extra-vagant, extra-ordinary</i>
<i>p, m</i> ,		<i>in-vade</i>
ed into		<i>il-luminate, il-legitimate</i>
re hand		<i>im-press, im-merge</i>
modi-	} not (when used with Adjective)	<i>ir-radiate, ir-rational</i>
re <i>l</i> ,		<i>in-human, in-elegant</i>
<i>m, p</i> ,		<i>il-legal</i>
<i>r</i> ,		<i>im-measurable, im-pending</i>
Gallic-		<i>ir-rational</i>
into	} between	<i>inter-vention</i>
within,		<i>enter-tain</i>
	} ill	<i>intro-duce</i>
hand,		<i>male-volent</i>
<i>mes</i> , from Lat. <i>minus</i>),		<i>mal-content</i>
to be confounded with		<i>manu-script</i>
onic <i>mis</i> ,		<i>mis-chief, mis-chance</i>
not,		<i>non-entity, non-sense</i>
ified into		<i>ob-stacle, ob-durate</i>
re <i>c</i> ,	} in front	<i>oc-currence</i>
<i>f</i> ,		<i>of-fend</i>
<i>p</i> ,		<i>op-pose</i>

<i>Omni</i> , all,		<i>omni</i> -potent
<i>Per</i> -, through, thoroughly,		<i>per</i> -fect
<i>Post</i> -, after,		<i>post</i> -pone
<i>Pre</i> -, before,		<i>pre</i> -cursor
<i>Preter</i> -, past, beyond,		<i>preter</i> -natural, <i>preter</i> -ite
<i>Pro</i> -, Gallic- ized into	forward, forth	{ <i>pro</i> -pose, disguised in <i>pro</i>
<i>Pur</i> -,		
<i>Quadr</i> -, four,	back, again	{ <i>pur</i> -pose, <i>pru</i> -dent <i>quadr</i> -angle
<i>Re</i> -,		
<i>Red</i> -,		
<i>Retro</i> -, backwards,		<i>retro</i> -spective
<i>Se</i> -, apart, away,		<i>se</i> -cede, <i>se</i> -dition
<i>Semi</i> -, half,		<i>semi</i> -colon, <i>semi</i> -quaver
<i>Sub</i> -, modified into		<i>sub</i> -terraneous, <i>sub</i> -tract
<i>Suc</i> - before <i>c</i> ,	above	<i>suc</i> -cour
<i>Suf</i> - " <i>f</i> ,		<i>suf</i> -fer
<i>Sug</i> - " <i>g</i> ,		<i>sug</i> -gest
<i>Sup</i> - " <i>p</i> ,		<i>sup</i> -press
<i>Sur</i> - " <i>r</i> ,		<i>sur</i> -render
<i>Su(s)</i> - " <i>s</i> ,		<i>su</i> -spect
<i>Super</i> -, Gallic- ized into		{ <i>super</i> -fluous, <i>super</i> -cilious
<i>Sur</i> -,		{ <i>sur</i> -feit, <i>sur</i> -charge
<i>Trans</i> - or <i>tra</i> -, across,		<i>trans</i> -itive, <i>tra</i> -mountain
<i>Tri</i> -, thrice,		<i>tri</i> -ple, <i>tri</i> -partite
<i>Ultra</i> -, beyond,		<i>ultra</i> -liberal
<i>Un</i> -,	one	{ <i>un</i> -animous
<i>Uni</i> -,		
<i>Vice</i> - (<i>Fr. vis</i>), instead of,		<i>vice</i> -roy, <i>vis</i> -count

GREEK PREFIXES.

<i>A</i> -, modified into	without	{ <i>a</i> -pathy, <i>a</i> -theist
<i>An</i> - before vowels		
<i>Amphi</i> -, on both sides,		<i>amphi</i> bious, <i>amphi</i> theat

up, up to, according to,		<i>ana-lysis, ana-logy</i>
against,		<i>anti-septic, anti-pathy</i>
opposite to		<i>ant-arctic</i>
	from	<i>apo-gee, apo-logy</i>
		<i>aphæresis, aph-orism</i>
	chief	<i>arch-angel, arch-bishop</i>
		<i>archi-lect, archi-mandrite</i>
		<i>auto-cratic, auto-graph</i>
before a	self	<i>auto-opsy, authentic</i>
el,		
	down,	<i>cata-strophe, cata-lepsy</i>
	thoroughly	<i>cat-egorical, cat-echism</i>
		<i>cath-edral, cath-artic</i>
ten,		<i>deca-gon, deca-polis</i>
two,		<i>di-phthong, di-lemma</i>
through,		<i>dia-meter, dia-gnosis</i>
ill,		<i>dys-peptic, dys-entery</i>
modified		<i>ec-lectic, ec-centric</i>
before a	forth, out	<i>ex-orcism, ex-odus</i>
el,		
modified		<i>en-comium, en-cyclical</i>
before m,	in, on	<i>em-bitter, em-piric</i>
p,		
fore l,		<i>el-lipsis, el-liptical</i>
within,		<i>endo-genous</i>
modified		<i>epi-taph, epi-gram</i>
before a	on	<i>ep-och, ep-hemeral</i>
el or h,		
well,		<i>eu-phony, eu-logy</i>
outside		<i>exo-genous, exo-tic, exo-teric</i>
half,		<i>hemi-sphere, hemi-cycle</i>
Hexa-, six,		<i>hexa-meter, hexa-gon</i>
-, different,		<i>hetero-geneous, heterodox</i>
seven,		<i>hepta-gon</i>
hier-, sacred,		<i>hiero-phant, hier-archy</i>
whole,		<i>holo-caust</i>

<i>Homo-</i> , together, similar,		<i>homo</i> -geneous
<i>Hyper-</i> , above, above measure,		<i>hyper</i> -critical, <i>hyper</i> -bolic
<i>Hypo-</i> , modi- fied into	under	<i>hypo</i> -thesis
<i>Hyp-</i> before a vowel or <i>h</i> ,		<i>hyp</i> -hen
<i>Meta-</i> , modi- fied into	after, change	<i>meta</i> -phor
<i>Met-</i> before a vowel or <i>h</i> ,		<i>met</i> -hod
<i>Mono-</i> , modi- fied into	alone	<i>mono</i> -graph, <i>mono</i> -gamy
<i>Mon-</i> before a vowel		<i>mon</i> -arch
<i>Ortho-</i> , right,	acid, sharp	<i>ortho</i> -epy, <i>ortho</i> -praxy
<i>Oxy-</i> , modified into		<i>oxy</i> -gen, <i>oxy</i> -tone
<i>Ox-</i> before a vowel,		<i>ox</i> -ide
<i>Pan-</i> , all,	beside	<i>pan</i> -oply, <i>pan</i> -theism
<i>Para-</i> , modi- fied into		<i>para</i> -site, <i>para</i> -graph
<i>Par-</i> before a vowel,		<i>par</i> -helion
<i>Penta-</i> , five,	love	<i>penta</i> -teuch, <i>penta</i> -polis
<i>Peri-</i> , round,		<i>peri</i> -od, <i>peri</i> -meter
<i>Philo-</i> , modi- fied into		<i>philo</i> -logy, <i>philo</i> -sopher
<i>Phil-</i> before a vowel,		<i>phil</i> -anthropy
<i>Poly-</i> , many,	false	<i>poly</i> -gamy, <i>poly</i> -pod
<i>Pro-</i> , before, instead of,		<i>pro</i> -gnostic, <i>pro</i> -cathedral
<i>Pros-</i> , towards,		<i>pros</i> -elyte (one who comes)
<i>Pseudo-</i> , modi- fied into		<i>pseudo</i> -philosopher
<i>Pseud-</i> before a vowel,		<i>pseud</i> -onym

modified into	
before <i>l</i> ,	with { <i>syn</i> -opsis, <i>syn</i> -chronize <i>syl</i> -lable, <i>syl</i> -logism <i>sym</i> -bol, <i>sym</i> -metry, <i>sym</i> -pathy <i>sy</i> -stem, <i>sy</i> -zygy <i>tri</i> -angle, <i>tri</i> -pos
before <i>h</i> , <i>m</i> ,	
before <i>s</i> and <i>z</i> ,	
three,	

TEUTONIC PREFIXES.

These may be divided into Separable and Inseparable prefixes.

Inseparable.

(A.S. *on*), a-bed, a-board, an-on (in one), a-thwart (on the cross), aloft (in the lift = sky), *a-dying* (in the *dying*), a-jar.

(A.S. *of* = from), a-down (= from the down), contracted into down, a-kin. With an intensive force—a-shamed (of shamed), a-thirst (of thirst), a-weary.

(A.S. *ge*), a-mong, a-like, a-ware. A.S. *ge*-many, *ge*-lit, *ge*-wer.

(A.S. *and* = a-against), an-swer, a-long. A.S. *and*-swarian, *and*-lang.

(A.S. *at*), at-one, a-do (= at do, to do).

(A.S. *be* = by), used (*a*) to make Intransitive Verbs Transitive—be-seemed, be-wailed, be-speak; (*b*) to intensify the meaning of Verbs—be-seech (= be-seek), be-laud, be-daub, be-spatter; (*c*) to make Transitive Verbs out of Adjectives or Nouns—be-numb, be-friend, be-troth; (*d*) with Nouns with augmentative force—be-hest (A.S. *hæst*, command), be-hoof, be-quest.

In '*believe*' the prefix *be*- takes the place of *ge*- (A.S. *gelyfan*). But *be-gin* takes the place of *be-ginnan* (though *originan* is most frequent), and *be-wray* of *be-wrigan*.

(A.S. *ge*), e-nough (A.S. *genoh*).

(A.S. *ymb* = about), em-ber (A.S. *ymb-rene*, circuit), um-stroke (circumference). This prefix has been completely displaced, except in the one word *em-ber*, by the Latin prefix *circum*, and the Greek *peri*-.

(*for*, in *forego*) (A.S. *for* = through, thoroughly), for-bear,

for-lorn. It often adds the idea of deterioration or inhibition—for-sooth, for-get, for-bid, for-fend.

fore- (= before), fore-arm, fore-ground, fore-man, fore-see.

gain- (A.S. *gegn* = a-against), gain-say, gain-strive. This prefix appears in the Middle English word *ajen-bile*, remote.

i- or *y-* (*ge*, Participial prefix. Used also in other parts of speech), *y-clept*, *i-wis* (*gewis*), wrongly written, *I* ever-y-where, hand *y*-work. Wrongly used in *starving* (Milton), since it is a sign of the Past Participle.

This obsolete prefix, found as an archaism in Spanish poetry, is a vestige of the Verbal prefix *ge-*, which in earliest English was prefixed to the Past Participle, Past Tense, the Infinitive, and occasionally to other parts of the Verb, without appreciably affecting the sense.

perhaps the same as the Greek enclitic *yi*. In English of a later period the *y-* (also *i-* or *a-*), as a prefix of the Past Participle, is devoid of meaning.

mis- (A.S. *mis* = wrong), mis-like, mis-take, mis-give, mis-mis-deed. (See *mis-*, from L. *minus*.)

n- (A.S. *ne* = not) enters into the composition of neither, none, never, etc.

nether- (A.S. *neothra*, a comparative form), nether-lands, nether-stocks.

sand- (A.S. *sam* = half, comp. Lat. *semi*), sand-blind.

'Wrinkled, sand-blind, toothless, and deformed.'—*Burton*.

th- (determinate with reference to the person spoken to) that, there, thence, thither, thou, they, the.

to- (A.S. *tō* = to). This prefix has often the force of the verb, e.g. to break, Judges ix. 53. Comp. *tō-werpan* overthrow, *tō-wendan*, to subvert.

un- (1) (A.S. *un* = not), as in un-dress, un-rest, un-wise, un-

un- (2) (A.S. *on*) means 'back' in un-do, un-hand, un-etc. (Comp. German *ent*.)

wan- (A.S. *wan* = lacking), wan-ing, wan-ton (*wan-toned*, untrained), and the beautiful word wan-hope = despair.

wh- (A.S. *hw*), interrogative; who, which, what, where, whether, whence, whither, why.

with- (A.S. *with* = against, back), with-stand, with-draw, with-hold. (Comp. German *wider*.)

Separable.

after), after-noon, after-math from *mow*), after-
 after-clap, after-birth.
cal), al-mighty, al-one, al-most, al-so, as (= *al-swa*),
 y, al-ways, al-though, a-length.
forth), forth-come, forth-with.
 a, A.S. *fram*), fro-ward.
 ill-bred, ill-will.
 in-let, in-fold.
 summer, mid day.
 off-al (off-fall, cf. German *affal*), off-set, off-ing.
 on-ward, on-slaught, on-looker.
 at-come, out-spoke, ut-ter, ut-termost, out-ward.
 (A.S. *ofer*); over-flow, over-throw (Verbs); over-
 over-much (Adj.); over-hand, over-coat (Nouns). Cf.
 of Latin, *super*.
thorough (A.S. *thurh*), through-out, thorough-fare,
 ough-bred.
 der-sell, under-mine, under-bred, under-take.
 up, *upp*), up-braid (A.S. *up-bredan*, to lay hold of, to
 at on), up-hold, up-roar, up-set, up-start.

**COMPARATIVE TABLE OF THE PRINCIPAL
PREFIXES.**

(Giving the corresponding forms in three languages.)

ENGLISH.	LATIN.	GREEK.
against.	<i>Contra</i> -dict.	<i>Anti</i> -phrasis.
about.	<i>Circum</i> -ference.	<i>Pari</i> -meter.
after.	<i>Post</i> -pone.	<i>Meta</i> -physics.
all.	<i>Omn</i> i-potent.	<i>Pan</i> -theism.
before.	<i>Retro</i> -spect.	<i>Ana</i> -gram.
between.	<i>Inter</i> -lude.	<i>Mes</i> -embryanthemum.
beside.	<i>Juxta</i> -position.	<i>Par</i> -allel.
secret.	<i>Sec</i> -ret.	<i>Par</i> -ody.
down.	<i>De</i> -cline.	<i>Cata</i> -ract.
before.	<i>Pre</i> -dict.	<i>Pro</i> -phesy.
against.	<i>Ad</i> -verse.	<i>Apo</i> -logy.
middle.	<i>Medi</i> -crity.	<i>Meso</i> -potamia.

ENGLISH.	LATIN.	GREEK.
<i>Mis-lead.</i>	<i>Se-duce.</i>	<i>Para-logical.</i>
<i>Off-spring.</i>	<i>Ex-tract.</i>	<i>Apos-tle.</i>
<i>Out-going.</i>	<i>Ex-it.</i>	<i>Ex-odus.</i>
<i>Over-coat.</i>	<i>Super-structure.</i>	<i>Epi-taph.</i>
<i>To-gether.</i>	<i>Ad-here.</i>	<i>Pros-elyte.</i>
<i>Through-out.</i>	<i>Per-vade.</i>	<i>Dia-meter.</i>
<i>Twi-light.</i>	<i>Am-bi-dextrous.</i>	<i>Amphi-bious.</i>
<i>Un-happy.</i>	<i>In-nocent.</i>	<i>A-theist.</i>
<i>Un-tie.</i>	<i>Re-veal.</i>	<i>Apo-calypt.</i>
<i>Under-ground.</i>	<i>Sub-terranean.</i>	<i>Hypo-thesis.</i>
<i>Up-root.</i>	<i>Sus-pend.</i>	<i>Ana-basis.</i>
<i>With-stand.</i>	<i>Re-sistance.</i>	<i>Anti-Christ.</i>
	<i>Co-operate.</i>	<i>Syl-lable, sym-</i>
	<i>Intra-mural.</i>	<i>Eso-teric.</i>
	<i>Sine-cure.</i>	<i>A-morphous.</i>

LATIN ROOTS.

- Ag-*, *Act-*, set in motion.—*Ag-ile*, *amb-ig-uity*, *nav-ig-ate*, *ex-ig-ency*.
- Cap-*, *Cip-*, *Cept-*, take.—*Cap-tive*, *anti-cip-ate*, *con-ceal*, *ex-cept*.
- Capit-*, head.—*Capit-al*, *capit-ol*, *capit-ulate*, *capit-ation*.
- Curr-*, *Curs-*, run.—*Curr-ency*, *curs-ory*, *sue-cour*.
- Dic-*, *Dict-*, say.—*In-dic-ative*, *in-dict*, *ver-dict*.
- Da-*, *Dit-*, give.—*Ad-d*, *dat-e*, *dat-ive*, *e-dit*, *ad-dit-ion*, *dit-ion*.
- Fer-*, *Lat-* (irregular), bring, bear.—*Fer-tile*, *con-fer-ence*, *fer-ec*, *super-lat-ive*, *re-lat-ive*, *di-lat-ory*.
- Gen-*, *Gener-*, a race.—*De-gener-ate*, *gener-alize*, *indi-gen-ity*.
- Jung-*, *Junct-*, join.—*Junct-ure*, *sub-junct-ive*; *dis-junct*, *joint-ure*.
- Manu-*, hand.—*Manu-facture*, *mort-main*, *quadru-man-ous*.
- Miss-*, send.—*Pre-mise*, *com-miss-ion*, *de-mise*, *dis-miss*.
- Mon-*, *Mot-*, move.—*Move-ment*, *re-move*, *re-mot-e*, *com-mune*.
- Nasc-*, *Nat-*, be born.—*Nasc-ent*, *natur-e*, *un-natural*, *natur-al*, *nat-ion*.

- Not.* know.—Not-ion, no-ble, de-note, con-note, not-ary, disguised in con-nois-seur.
- Pend.* *Pens.* hang, weigh (money).—De-pend, in-de-pend-ence, ex-pens-e, pens-ive, com-pens-ation.
- Pet.* seek.—Pet-i-tion, com-pete, im-pet-u-ous, re-peat.
- Plex.* *Plex.* fold.—Ex-plic-it, im-ply, sim-ple, dou-ble, sup-pleate, com-plic-ation.
- Pos.* place.—Com-pos-ition, pos-itive, re-pose, sup-pose, com-pos-ure.
- Reg.* *Rect.* make straight, rule.—Reg-ion, reg-imen, in-cor-rig-ible, cor-rect.
- Rog.* ask.—Pre-rog-a-tive, ab-rog-ate, pro-rog-ue, de-rog-ate.
- Sed.* *Sid.* *Sess.* sit.—Sed-entary, re-sid-uum, sub-sid-y, as-sid-u-ous, sess-ions.
- Scrib.* *Scrip.* write.—Scribe, scrib-ble, de-scribe, pre-scribe, pro-scribe, con-script, scrip, non-de-script.
- Sequit.* *Sequit.* follow.—Con-sequ-ence, sequ-el, en-sue, obsequ-ies, sue, suite, ex-(s)ec-ute, ex-(s)ecut-or.
- Solv.* *Solut.* loose (the restraint of debt).—Solve, ab-solve, re-solv-e, solv-ent, ab-sol-ute, solu-ble, dis-solut-e.
- Spec.* *Spic.* see.—Spec-i-al, spec-tre, con-spic-u-ous, re-spect, de-spic-able, sus-pic-ion, circum-spect, au-spic-es.
- Stat.* *Stat.* stand.—Ob-sta-cle, stat-e, stat-ion, stat-istics, circum-stance, in-stant, con-sta-nt, ex-ta-nt, in-sta-nce, sub-sta-nce.
- Tend.* *Tens.* stretch, direct.—Tend, at-tend-ance, tend-on, tens-ion, in-tens-ity.
- Tort.* twist.—Tort-ure, tor-ment, tort-u-ous, dis-tort, con-tort-ion.
- Tract.* draw, manage.—Abs-tract, con-tract, re-tract, dis-tract, sub-tract, tract-able, tract; disguised in trait, treat-y, treat, treat-ise, por-tray.
- Ven.* *Vent.* come.—A-ven-ue, co-ven-ant, re-ven-ue, super-vene, circum-vent, con-vent, con-vent-ional, pre-vent.
- Vert.* *Vers.* turn.—Ad-vert, con-vert, per-vert, con-verse-ly, di-vers-ion, di-vorce, di-verse, re-vers-ion, re-verse, ad-verse, tra-verse, trans-verse, vers-atile, vers-ed (in) and hence, mal-vers-ation, con-vers-ation.
- Vid.* *Viz.* see.—Pro-vid-ence, e-vid-ent, in-vid-i-ous, en-vy, pro-viso, pro-vis-ional.

Volv-, Volut-, roll.—De-volve, re-volve, con-volve-plus, in-volution, e-volution, re-volution, con-volution, vault (*Vault* and Noun).

For others the student must consult a dictionary.

GREEK ROOTS.

Anthropo-, man.—Anthropo-logy.

Arch-, prior (in time or rank).—Arch-aim, hept-arch-y.

Aster-, Astro-, star.—Aster-isk, astro-logy, astro-nomy.

Bol-, throw.—Hyper-bole, sym-bol, para-bol.

Biblio-, book.—Biblio-mania, biblio-graphy.

Bio-, life.—Ceno-bite, bio-logy, amphi-bious.

Chron-, time.—Chron-o-logy, chron-ic, chron-o-meter.

Cosm-, world or ornament.—Micro-cosm, cosm-ic, cosm-etic.

Crat-, Crac-, government.—Aristo-crat, bureau-cracy, democracy.

Crit- (Cris-), judge.—Crit-ic, crit-ical, cris-is.

Crypt-, Cryp-, secret.—Crypt-o-gamous, apo cryp-hal.

Cycl-, circle.—Cycle, bi-cycle, en-cyclo-pædia.

Dem-, people.—Dem-o-cracy, epi-dem-ic.

Dox-, opinion.—Para-dox, ortho-dox, hetero-dox.

Dynam-, force.—Dynam-ics, dynam-ite.

Erg-, Org-, Urg-, work.—En-erg-y, organ, metall-urg-y.

Gam-, marriage.—Crypto-gam-ic, mono-gam-y, poly gam-y.

Ge-, earth.—Apo-gee, ge-o-metr-y, ge-o-graph-y.

Gen-, kind, race.—Gen-esis, homo-gen-cous.

Graph-, write or draw; *Gram-*, written.—Tele-graph, paral-
gram, tele-gram.

Hedron, a seat, flat side of a solid.—Poly-hedron.

Helio-, sun.—Peri-helion, helio-trope.

Hod- (Od-), way.—Met-hod, peri-od.

Hydr-, water.—Hydr-ate, hydr-aulic, hydro-statics, cleps-ydra.

Idio-, peculiar.—Idio-t, idio-syncrasy.

Iso-, equal.—Iso-thermal, iso-morphism.

Leg-, Log-, choose, speak.—Ec-lec-tic, log-ic.

Lith-, stone.—Lith-o-graphy, mono-lith, lith-o-trity.

Log-, discourse.—Dia-log-ue, pro-log-ue, epi-log-ue, apo-log-

- Melt*, melting, weakening.—Ana-lysis, para-lysis.
Machin- (Lat. *Machin-*), machine.—Mechan-ism, mechan-ic.
Meas. (*Meter*), measure.—Sym-metr-y, hydro-meter, tri-gon-o-metr-y.
Mon-, *Mon-*, alone.—Mono-tony, mono-poly, mon-archy.
Naut- (*Naut-*), ship.—Naus-ca, aero-naut, naut-ical.
New, new.—Neo-phyte, neo-logian, neo-platonism.
Nom-, law, measure out.—Astro-nom-y, eco-nom-y.
Ode, *Od-*, song.—Ode, rhaps-od-y, par-od-y.
Onom-, *Onomat-*, name.—An-onym-ous, met-onym-y, onomat-o-poëia.
Paid-, *Pæd-*, boy.—Paid-eutics, pæd-o-baptism.
Path-, suffering, feeling.—Path-ology, sym-path-y, anti-path-y.
Peas- (*Phen*), *Fan-*, appear.—Phan-tasm, phen-omenon, fan-cy.
Pharmac-, drug.—Pharmac-o-poëia, pharmac-y.
Phil-, friend, love.—Phil-o-soph-er, phil-anthrop-ic, toxo-phil-ite.
Phon-, sound.—Sym-phon-y, phon-e-tic.
Phrasis, *Phras-*, speaking.—Peri-phrasis, phras-e-ology, phrase.
Phys-, nature.—Meta-phys-ics, phys-i-o-logy, phys-ical.
Plas-, mould, shape.—Plas-tic, proto-plas-m.
Polis, a city, a state.—Poli-tics, cosmo-poli-tan, polic-y, polic-e.
Pod, *Pus-*, foot.—Anti-podes, poly-pod-y, lyco-pod-ium, poly-pus.
Proto, first.—Proto-col, proto-plasm, proto-type.
Psych-, soul.—Met-em-psych-osis, psych-o-logy.
Pter, wing.—Lepido-ptera.
Scop-, watch.—Scope, tele-scope, ortho-scopic.
Soph-, wise.—Soph-ist, philo-soph-er.
Stile, send.—Apo-stle, epi-stle, sy-stole (contraction of the heart).
Stich, verse.—Di-stich, acro-stic, hemi-stich.
Stroph, a turning.—Apo-stroph-ize, cata-stroph-e.
Techn-, art.—Techn-ical, poly-techn-ic.
Thes, *Thet*, put.—Hypo-thes-is, epi-thet, anti-thes-is, syn-thes-is.
Theo, *The*, God.—Theo-logy, poly-the-ism.
Tom, cut.—A-tom, epi-tom-e, ana-tomy, di-atom, litho-tomy.
Ton, tone.—Mono-ton-y, ton-ic.
Trop, turn.—Trop-e, trop-ic, helio-trope.
Top, place.—Topo-graphy, top-ic, U-top-ia.
Typ, pattern.—Typo-graphy, arche-type, anti-type.
Zo, animal.—Zoo-logical, zoo-logy, zoo-phyte, zo-diac.

ANGLO-SAXON ROOTS AND WORDS HAVING REPRESENTATIVES IN MODERN ENGLISH

Æcer, a field ; acre, ' God's acre.'

Ær, ere ; early, erst.

Bacan, to bake ; bakster (Baxter), batch.

Bana, death-blow ; hane, henbane, ratsbane.

Beatan, to beat ; bat (staff), bat-let, butt, butt-enil, beetle (heavy mallet ; beetle, the insect, is from *bitan*, to bite).

Beran, to hear ; hearing, bairn, barrow, berry, brat, berth, birth, birth, burden, forbear.

Betan, to make better ; best (*betest*), abet (though some say from old French, *abetter*).

Beworgan, to protect or bring under cover ; burgh (a city), borough, burgess, burrow, bury, burglar (burgh robber), harbour, harbinger (one who provides a harbour).

Biddan, to bid, to pray ; bidding, bead, beadsman, bidding, prayer, Bede (the venerable), bode, forebode, forlode.

Bugan, to bow or bend ; a bow, a bower (anchor), bowsprit, bow-window, bowyer (bow-maker), 'bight,' bout, a bay, buxom (bough-some, easily bent, lively), elbow.

Bindan, to bind ; bind-weed, hopbine, bonds, bands, bound, bundle, and, perhaps, bin.

Bitan, to bite ; bit, bitter (biting), embitter (comp. remove), bait (a hook), bait (a horse).

Blac, black ; black-smith, black-bird, black-a-moor.

Blac, pale ; bleak, bleach.

Blawan, to blow (or breathe) ; blow, bladder, blare, blab, blister, bluster, bloat, blaze, blazon.

Blowan, to blow or blossom ; blow, bloom, blossom, blade.

Brid, broad ; broadcloth, broad-en, breadth, broadside.

Brecan, to break ; breakers, brake, bracken, breach, bray, bric (the edge of a broken cliff?), brick (a piece of burnt clay).

Breowan, to brew ; barley-bree, brewer, broth, brose.

Buan, to dwell, to till ; boor, neighbour (near boor), bow (and perhaps) husbandman.

Burnan, *Bernan*, to burn ; burnish, brown, brunt (heat, battle), bronze, brinstone (burn-stone), brand, brandy, brindled, brand-y (burnt wine).

- Ceap*, to turn, to exchange or sell; cheap (East Cheap), chapman, Chipping, Chepstow, 'chop and change.'
- Cearcian*, to crack (M.E. *kraken*); creak, crack, crackle, corn-crake, cricket.
- Cennan*, *Cyn*, to produce; kindred, akin, kind, kin, mankind, kindness, king (*cyn-ing*, son of the tribe).
- Churl*, a churl; churlish, carle, carlin, Charles.
- Clifian*, to cleave to; clay, cliff, cleaver (a piece of leather that sticks), claggy, cloggy, clew (a ball of thread).
- Clesan*, to cleave or split; cleaver, cleft, clift, clove, clover (cloven leaves).
- Cunnan*, to know, to be able; can, con, cunning, ken, Cunningham, Coningsby, Cuth-bert (bright in knowledge), 'canny.' Some grammarians derive *king* from *cunnan*, as though the word meant 'the knowing man.'
- Cwic*, alive; quick, quick-set, 'quick and dead.'
- Dæg* or *Day*, dayspring; dawn, daisy ('day's eye').
- Deinan*, to judge; deem, doom, doomsday.
- Deor*, dear; dearth, darling (*i.e.* dear-ling), endear.
- Dn*, to do, to put, put on; doff (do off = put off), dup (provincialism for 'do up'), ado.
- Dragan*, to draw; drag, draggle, drawl, dray, dredge, drudge, drain, draught.
- Drincan*, *Drencan*, to drink; drench, drown, drunkard.
- Drypan* or *Dreopan*, to drip; drop, dribble, droop, driblet, drivel (?), dripping-pan.
- Fangan*, to seize; fangs, finger, new-fangled.
- Faran*, to go; fare, thorough-fare, ferry.
- Fedan*, to feed; food, fodder, foster- (*i.e.* foodster-) mother.
- Fesh*, cattle money, comp. *pecunia*; fee, feudal, fee-simple.
- Fleagan*, to fly; fly, fly-boat (whence filibuster), flight, flighty, fleet.
- Fleowan*, to flow; *Fleotan*, to float; a floe (of ice), float, flood, fleet, flotsam (goods found floating).
- Fet*, foot; fetter, fetlock, fetch.
- Ful*, foul; fulsome, filthy, defile.
- Gân*, to go; ago (time gone), gang, gang-way.
- Gast*, a ghost, a spirit; ghastly, aghast.
- Girdan*, to gird, surround; yard (*geard*, an enclosure),

orchard (wort-yard), court-yard, garden, kirtle, girth.

Glem, a gleam; glimmer, glimpse.

God, good; God, gospel (good news, also explained as 'story'), gossip (God-sib, *i.e.* akin in God).

Grafan, to grave or dig; engrave, the grave, groove, grove, place hollowed out of a thicket), graft.

Gripan and *Grapian*, to seize; the gripes, grub (the that grabs), grope, grasp.

Habban, to have; haft (what is held), hap (what is happy, happen; *perhaps also* behave (to have or do yourself).

Haetan, to heal; *Haet*, whole; hale, health, hail (to health), holy (whole morally), holy rood (holy hallow, whole (*to* intrusive), whole-sale.

Halig, holy; All-hallows (saints), halidom, holly-hock (mallow), halibut.

Hām, a dwelling; home, hamlet, Cheltenham, Shore-ham.

Hangian, to hang; hanging, hinge, hung-beef.

Healdan, to hold; a holding, behold (to hold in beholden (obliged), upholsterer (up-holder), hold ing.

Hebban, *Hefan*, to heave, to lift; heave-offering, heaven lyft'), heavy, head (the elevated part of the body), land, behead.

Here, an army; harbour (*i.e.* refuge for an army), herring army or shoal fish), heriot (original meaning, 'm apparel').

Ing, a meadow; The Ings, and names of places in -ing.

Leah, a field; lea, names in *Ley*, as, Leyton, Seething Water-loo.

Lat, slow; *Latan*, to hinder; late, latter, last, belated, lazy (?), laches.

Leod, people; lewd (belonging to the common people).

Lic, a corpse; lich-gate.

Liggan, *Leggan*, to lie, to lay; lair, layer, outlay, law down), lea, ley (land at rest in grass), ledge, lodge book that lies in the counting-house), low, to lower lands.

lian, love; *Leof*, dear, beloved; lief, alderliest.

leof, portion; piece meal, inch-meal.

agan, to be able or strong; may, might, mighty, dismay (rob of might), main (the great ocean), mainmast, 'might and main.'

Mengan, to mingle; among, mongrel.

mere, a lake or sea; names in *-mere*, Windermere, Grassmere, etc.

Feð, a path; footpad, footpath.

Rædan, to rob; *Ræfe*, spoil; bereave, rover, robber, ravin, ravenous.

Ræc, to heed; reckless, to reck, reckon.

Ræd, overseer; port-reeve, sheriff (shire-reeve).

Rod, a cross; rood-screen, Holy-rood. Same word as in *rod*, rood (measures of land).

Sacan, to shake; shock, shocking.

Sapan, to shape; shapeless, 'ship-shape,' friendship, landscape.

Scolan, to shoot; a shoot, shot, shout, shut (shoot the bolt), shutter, shuttle (what shoots the cross threads), sheet (shot out or expanded), sheet-lightning, sheet-anchor (one to be shot out).

Scran, to cut or separate; scar, scarce (cut short), scarf (a cut piece of silk), score (what is cut or marked), share, shard (a piece of a vessel), 'sharded beetle' (having cut wings, or 'a dung beetle,' from shard, dung), sharp, sharper, shears, shire, short, shore.

Sneawan, to be slow; sloth, slug, sluggard, slack.

Snan, to strike, to slay; slaughter, sledge-hammer (a sledge for ice is from *Sidan*), sleight (a quick stroke), slattern (one who flings things about), sly (at first cunning,—the use of a hammer being taken as the type of a handicraft).

Snean, to creep; sneak, snake, snail (dim. *sneag-el*).

Sunnan, to spin; spinster, spindle, spider, homespun.

Stail, a place; stall, forestall, instal, pedestal.

Stælan, to steal; *Sæcan*, to go stealthily; to stalk, stalworth (worth stealing).

Stænan, to bereave; stepson (i.e. orphan son), stepfather (orphan's father).

- Stapan*, to raise up ; steep, steeple, steeple-chase.
Stician, to stick ; stitch, sting, stake, stickler, stock, stockade, stockfish (dried for stock or store), steak, stockstill.
Stigan, to ascend ; stage, stair, sty-head, storey, stirrup (*stirrap*, climbing-rope).
Stoc, a place ; names of places in *-stock*, as Wood-stock.
Stow, a place ; seen in names of places ending in *-stow*, as Waltham-stow.
Styran, to steer, to govern ; stern (where the ship is steered), starboard (*i.e.* the tiller being in the right hand of the steersman, the right side).
Syllan, to sell ; sale, handsel, wholesale.
Tecan, to take, to teach ; mistaken, taught, token.
Thirel, hole ; drill, nostril (*i.e.* nose-thril or nose-hole).
Tid, time ; to betide (to happen), time and tide, Easter-tide, etc.
Trow, true ; troth, betroth, trow, truism.
Twa, *Twiniān*, two, twain ; twin, twice, twelve, twenty, twine, between.
Wiz, wary ; *Warian*, to beware ; aware, ward (to watch, custody), warden, warder, warn, wear or weir (for saving water), warrant (a defence or authority), warren (to serve rabbits), guard, guardian.
Wagian, to waggle ; waggon, wain, wave, waver.
Wald, a wood ; Weald of Kent, wold, Walt-ham.
Wanian, to fail ; wan, wane, wan-hope, wan-ton (*wan* *ton* = untrained).
Wealdan, to wield or govern ; un-wield-y. Appears, probably in Bretwalda.
Wefan, to weave ; web (what is woven), west or woof (what crosses the warp in weaving), web-footed, and perhaps wife (one who works at the woof), though some derive the word from a root meaning to tremble, as in *ultrare* ; woman, *i.e.* web or woofman (comp. spinster, housewife. (?)
Weg, a way ; *Wegan*, to move ; way, wayfater, way-ward (as to-ward), waylay, weigh (anchor).
Wunan, to think ; ween, overweening.

Wick, dwelling; *Aln-wick*, *Green-wick*.

Wisan, *Witun*, to know; wise, wisdom, wizard, wit-ness, wit, wistful (full of thought, earnest), *Witen-gemot*.

Wise, manner, Ger. *Weise*; likewise, 'leastways.' Concealed in righteous and boisterous.

Wrecan, to drive, persecute, wreak; wreak, wreck, wrack, wretched, wretch.

Wringan, to wring; wrench, wrong, wrangle, wrangler.

Wyr, root, Ger. *Wurzel*; colewort, mangel-wurzel, etc.

SUFFIXES OF LATIN ORIGIN.

(A) Noun Suffixes.

1. *-ade*, from *-atus*, through Spanish and Italian; *brigade*, *parade*, *lemonade*, etc.

2. *-age* (late Latin *-agium*, a modification of *-aticum*), *age*, *viage* (*viaticum*), *savage* (*salvaticus*), *personage*, *homage*, *marriage* (*maritagium*). Naturalized and added to Teutonic words, as in *tillage*, *wharfage*, *bondage*. This suffix denotes— (1) the condition or occupation of the person indicated by the primary Noun, as, *vassalage*, *pilotage*; (2) a collection, quantity, or sum total, as, *poundage*, *mileage*, *herbage*; (3) a state or process in which something is concerned, as, *wharfage*, *bondage*, *tonnage*; (4) when added to Verbs, the result of an act, or the sum-total of separate acts indicated by the Verb, as, *breakage*, *coinage*, *leakage*, *pillage* (*pil* or *peel* = *strip*), *killage*.

3. *-ance*, *-ancy*, *-ence*, *-ency* (= Lat. *-antia*, *-entia*, forming Abstract Nouns from the preceding), *distance*, *infancy*, *confidence*, *decency*, *chance* (*cadentia*). Imitated in *grievance*, etc. *Providence* from *provincia*.

4. *-ary* (Lat. *-arius*, *arium*), as in *adversary*, *granary*, *salary*. Adjectives, as, *necessary*. From the secondary formation, *varianus*, we have *antiquarian*, *librarian*. This suffix is also used in *chancellor* (*cancellarius*), *usher* (*ostiarus*), and *viceroy* (*vicarius*).

5. *-ble* *-bule* (= Lat. *bulus*, *-a*, *-um*), *fable*, *stable*, *vestibule*.

6. *-cle*, *-cel*, *-sel* (= Lat. *culus*, *-a* *-um*, or *cellus*, *-a*, *-um*),

diminutive force), *uncle*, *carbuncle*, *article*, *particle*, *parcel* (*particella*), *damsel* (*dominicella*), *ventricle*.

7. *-cle*, *-cre* (= Lat. *-culum* or *-crum*, denoting usually the instrument of some action), *receptacle*, *obstacle*, *tabernacle*, *sepulchre*, *lucre*. Unchanged in *corpuscule*, *sepulchre*, *lucre*.

8. *-e* (1) = Lat. *-ea*, in *line*, *lance*; (2) = Lat. *-ies*, in *face*; (3) = Lat. *-ium*, in *exile*, *homicide*, *parricide*.

9. *-ee*, *-ey*, *-y* = Lat. *-atus* or *-ata*, as in *nominee*, *attorney* (late Lat. *attornatus*), *jury* (*jurata*), *army* (*armata*), *journey* (*diurnata*).

10. *-el*, *-le* (= Lat. *-ela*), *quarrel* (*querela*), *candle* (*candela*).

11. *-el*, *-le*, *-l* (= Lat. *-ulus*, *-a*, *-um*; secondary forms, *-ellus*, *-illus*), *angle*, *people*, *buckle* (*bucula*, from the ox's face with which it was commonly adorned), *table*, *metal*, *chancel* (*cancelli*), *castle*, *chapel*, *libel*, *veal* (*vitulus*), *seal* (*sigillum*). *Participle* (*participium*), *principle* (*principium*), *chronicle* (*chronica*) are anomalous on account of the intrusive *l*.

12. *-er*, *-ier*, *-eer*, *-or* (= Lat. *-arius*, denoting usually one whose functions are connected with that for which the primitive Noun stands), *archer* (*arcuarius*), one who makes use of a bow (*arcus*), *carpenter*, *mariner*, *butler*, *officer*, *usher* (*ostiarium*), *farrier* (*ferrarius*), *brigadier*, *cannoneer*, *chancellor*, *councillor*, *Engineer* (Fr. *ingénieur*) from *ingeniator*.

13. *-ery*, *-ry* (from Nouns in *-aria* or *-eria*, denoting a 'condition' or a 'collection,' or forming a generic name for acts of a certain kind), *slavery*, *cavalry*, *pantry* (*panter* = *panetarius*), *nunnery*, *carpentry*. The same termination is disguised in *river* (*riparia*), *gutter* (that in which *guttae*, i.e. *drops*, collect), *-ry* was naturalized (with the same force) as an independent formation, as in *jeuery*, *fairy*, *jewelry*, *poetry*, *poindry* (*poellus*), *spicery*, *peasantry*, *thutery*, *knavery*, *cookery*.

14. *-ess*, feminine suffix (late Lat. *-issa*), *abbess*, *countess*.

15. *-el*, *-let* (compare *-ing* and *-ling*), having a diminutive force, of obscure origin, but naturalized in English. *Quail*, *eynelet*, *ballet*, *ciralet*, *pocket*, *coronet*, *bracelet*, *armilet*, *cutlet*, *streamlet*.

15a. *-form* (Lat. *forma*, Greek *μορφή*) = shape or appearance, *multi-form*, *uni-form*, etc.

16. *-ice*, *-ess* (= Lat. *-ilia*), in *avarice*, *justice*, *duress* (*jurisdictio*), *largess* (*largititia*); *-ice*, *-ise* = Lat. *-itium* in *exercise*, *colic*; *-ace* = *-itium*, in *palace*, *solace*. *Exercise*, *colic*.

17. *-ia*, preceded by *t* or *s* gave rise to *-cy* or *-sy* in *aristocracy*, *abnacy*, *fancy* or *phantasy* (*phantasia*), and to *-ce* in *vice*, *grace*. Imitated in *intimacy*, *obstinacy*, *bankruptcy*, etc. Only Abstract Nouns.
18. *-ion*, *-tion*, *-sion*, *-son*, *-som* (= Lat. *-ion*, giving *-tion*, *-sion*, *-son* added to the stem of the Perfect Participle), *opinion*, *union*, *tension*, *mission*, etc. *Poison* (*potion*), *treason* (*tradition*), *ransom* (*redemption*), *reason* (*ration*), *season* (*sation*, *sowing*), *venison*.
19. *-me*, *-m*, *-n* (= Lat. *-men*), *volume*, *charm* (*carmen*), *heaven* (*camen*), *noun* (*nomen*).
20. *-ment* (= Lat. *-mentum*, denoting the *means* or *instrument*, the *act* itself), *ornament*, *pigment*. Naturalized in *payment*, *attachment*, *fulfilment*, etc.
21. *-on*, *-one*, *-oon*, denoting a large specimen of the thing to the name of which the termination is appended, as in *balloon*, *moon*, *flagon*, *glutton*, *pennon*, *trombone*. Compare the Latin names *Capito*, *Naso*, etc. Fr. *-on*; Ital. *-one*.
22. *-our* (= Lat. *-or*), *labour*, *ardour*, *honour*. Through French *-eur*. Imitated in *behaviour*, etc.
23. *-se*, *-ce*, *-s* (= Lat. *-sus*), in *case*, *process*, *disease*, *oppress*, *salus* (*salus*), *advice*, *spouse*.
24. *-ile*, *-l*, *-ate*, *-ete*, *-et*, *-ile*, *-ute*, in Adjectives, Nouns, and Verbs derived from Adjectives or Participles, in *-tus*, *-atus*, *-ilus*, *-ulus*, as *chaste* (*castus*), *honest*, *perfect*, *advocate*, *herd*, *discreet*, *erudite*, *statute*, *appetite*, *joint*, *point*, *fact*, *habit*, *galt*, *conduct*, *relate*, etc.
25. *-ter*, *-tre* (= Lat. *-trum*), *cloister*, *theatre*.
26. *-tor*, *-sor*, *-er*, *-or*, *-our* (= Lat. *-tor*, *-sor*, *-ator*), *doctor*, *sanitor*, *ensor*, *founder* (*fundator*), *juror* (*jurator*), *enchanter*, *oppor*, *saviour*. The abbreviated *-er* was confounded with the A.S. *-ere*.
27. *-tory*, *-sory*, *-ser*, *-or*, *-our*, *-er* (= Lat. *-torium*, *-sorium*), *libatory*, *accessory*, *censer* (*incensorium*), *mirror* (*miratorium*), *jour* (*paratorium*), *manger* (*manducatoria*).
28. *-ty* (= Lat. *-tas*), *vanity*, *cruelty*, *city* (*civitas*), etc.
29. *-ure*, *-ture*, *-sure* (= Lat. *-ura*, *-tura*, *-sura*), *creature*, *pure*, *scripture*, *measure*.
30. *-y* (1) = Lat. *-ia*, in *memory*, *infamy*; (2) = Lat. *-ium*, in

remedy, study; (3) = Lat. *-xus*, in *pigmy*; (4) = *-eus*, in *free*. Also in Abstract Nouns of late formation, as, *bastardy, giuinity, beggary, simony*.

(B) Adjective Suffixes.

1. *-able, -ible, -ble* (= Lat. *-abilis, -ibilis*), *culpable, probable, portable, flexible, feeble* (from *flebilis*, O. Fr. *floible*). Naturalized and added to Teutonic roots, as, *teachable, eatable*, etc.

2. *-al* (Lat. *-alis*, added to Nouns, and denoting 'possessing the qualities of,' 'belonging to'), *legal, regal, general, annual*, freely used in modern formations, as, *comical, whimsical*. Neuter Adjectives of this formation often gave rise to Substantives in *-al* and *-el*, as, *canal* or *channel, hospital* or *hotel, jewel* (*jocale*), *chattels* or *cattle* (*capitalia*). Modern formations, *trial, denial, removal, proposal*, etc.

3. *-ant, -ent* (= Lat. *-ans, -ens*, termination of Imperfect Participle), *distant, trenchant, accident, current*, etc. These forms are often used as Nouns, as, *accident, tenant*, etc.

4. *-el* (= *-elis*), *cruel*.

5. *-esque* (Lat. *-iscus*; Fr. *-esque*), as in *grotesque, picturesque*, etc.

6. *-estrial, -estrian*, enlarged from Lat. *-estris*. *Equestrian, terrestrial*.

7. *-id* (Lat. *-idus*), as in *acid, flaccid, frigid, morbid, stupid, tepid*.

8. *-ile, -il, -eel, -le, -el* (= Lat. *-ilis*), *servile, civil, gentle, grand, kennel* (*canile*).

9. *-ile, -il, -le* (= Lat. *-ilis*, denoting 'capable of,' or 'adapted for' the action indicated by a Verb-root), *agile, missile, fragile, frail, able* (*habilis*), *subtle*.

10. *-ose, -ous* (= Lat. *-osus*, Fr. *-eux*, denoting 'full of,' or 'abounding in'), *jocose, verbose, curious, famous, glorious*. Imbued in *marvellous, chivalrous*, etc.

11. *-ous* (= Lat. *-us*), in *assiduous, anxious, omnivorous, wandrous*. Adjectives in *-acious* and *-oracious* are enlarged from the Latin *-ax* and *-ox*, as, *mendacious, loquacious, ferocious*. *Piteous* for the older *pitous* (*pietous*). *Righteous* a corruption of *rihtwis*.

12. *-le, -l, -ate, -ete, -eel, ile, -ute*, in Adjectives, Nouns, and Verbs derived from Adjectives or Participles in *-tus, -atus, -etus, -itus, -utus*, as, *chaste, honest, perfect, advocate, concrete, discreet, erudite, hirsute, appetite, joint, point, fact, habit, assault, conduct, relate*, etc.

(c) Verbal Suffixes.

1. *-fy* (Fr. *-fier*, from Lat. *-ficare*), *magnify, terrify, Frenchify*, etc.
2. *-ish* (from Lat. *-esco*, through the French Conjugation in *-is, -issant*), as in *banish, flourish, punish*, etc.
3. *-ey* (Lat. *-are*, Fr. *-er*), as *parley*; *-fy* (Lat. *-ficare*, Fr. *-fier*), as *terrify*; *-y* (Fr. *-ier*), as *remedy*.

GREEK SUFFIXES.

The following suffixes mark words of Greek origin:—

1. *-ac* (*-ακος*), *maniac*, Syriac.
2. *-ad* or *-id*, *Iliad, Æneid, Troad, monad*.
3. *-e* (*-η*), *strophe, catastrophe*.
4. *-ic* (*-ικη*), *logic, music, physic, arithmetic*.
5. *-isk* (*-ισκος*), *asterisk, obelisk*.
6. *-ize* (*-ιζω*) (in Verbs), *baptize, criticize, Judaize*. This termination and its derivatives have been imitated in modern formations, as—*minimize, theorize*. There is an alternative termination *-ise*, but *-ize* is preferable in words derived direct from the Greek.
7. *-ma* (*-μα*), *diorama, enema, comma, dilemma*.
8. *-sis, -ry, -se* (*= σις*), *crisis, emphasis, paralysis, palsy, poesy, hypocrisy, phrensy, eclipse*.
9. *-sm* (*-σμα*), *sophism, spasm, aneurism, sinapism, protoplasm*.
10. *-st* (*-στης*), *iconoclast, sophist, baptist, exorcist*. Hybrids—*journalist, socialist, purist*, etc.
11. *-le, -l* (*-της*), *apostate, comet, patriot, poet*.
12. *-tre, -ter* (*-τρον*), *centre, meter, diameter*.
13. *-y* (*-ια*), *anatomy, monarchy*.
14. *-y* (*-εια*), *hydropathy, energy, metallurgy*.

TEUTONIC SUFFIXES.

(Compiled chiefly from Earle and Skeat.)

(A) Noun Suffixes.

1. *-ard, -art* (O. French, from O. German *-hart, -hard*, augmentative, and generally discrediting), bragg-art, coward, dot-art, dot-art, drunk-art, dull-art, etc. Note bast-art is Welsh *sweet-heart*=sweet-art, cock-ade was coquarde; bustard (bustard) is from *avis-tarda* (Latin).

2. *-craft* (A.S. *cræft*), priest-craft. Some expressive old words are—star-craft (astrology or astronomy), leech-craft (medicine), book-craft, wood-craft, etc.

3. *-dom* (A.S. *dom*=doom, German *-thum* or *-tum*), originally meant distinction, dignity, grandeur. Christen-dom, king-dom, martyr-dom, serf-dom, etc. In Anglo-Saxon we find bishop-dom, abbot-dom, and later on sheriff-dom. Hali-dam, -dam or -dom = holiness. Free-dom and wis-dom are from Adjective. Of late we meet with beadle-dom, rascal-dom, etc.

4. *-el, -l, -le* (in A.S. also *-ol*, and *-ul*), as in apple, bundle, gird-le, kern-el, nav-el, shutt-le, sick-le, spitt-le.

5. *-en* (diminutive), maid-en, chick-en, kitt-en. Feminine termination (Ger. *-in*): vix-en (from fox), mynch-en (nun, from *munuc*, monk). See also Scottish carline, feminine of carle (*fiarle*).

6. *-er* (A.S. *-a*), agent: com-er (A.S. *cuma*), slayer (A.S. *slaga*), fiddler, skipper. This *-er* is also found in Londoner, Britisher, etc.

(A.S. *-er*) instrumental: fing-er (= fang-er, take), Disguised: stair (*stigan*, to mount).

(A.S. *-ere*) denoting a male agent: bak-er, sow-er, writ-er, sing-er. Disguised: begg-ar, sail-or. Beware of French *-er*.

7. *-etel, -rel* (diminutive and depreciative) occurs in a few words of Teutonic root, as to which it is difficult to believe that this very unusual suffix is of Romance origin: as in pick-et (a little pike), cock-etel (a young cock), gang-rel (a vagabond).

el (from the root *mong* = mix; comp. mingle, among)
el (a spendthrift).

hood (A.S. *hād*) means person, condition, calling. Com-
 maidenhead, Godhead. In the form *-hood* we have
 r-hood, child-hood, priest-hood, and many others.
hood and *hardi-hood* are from Adjectives. The former
 has been corrupted, probably, by following the analogy
lihood, from *lif-lode*, course of life. Compare German
echt-heit. Spenser uses *-hed* or *-hedd*.

ing (in A.S. = *son of*) appears as a tribal or communal
 in Toot-ing, Hard-ing, Brown-ing, and places in -ingham,
 Hard-ing-ham (Harding's town). With the force of
 'going to' or 'connected with,' it appears in whit-ing,
g (the shoal or army fish, A.S. *herc*, an army), tith-ing,
 ing, Rid-ing (a division of Yorkshire) is for thrid-ing, a
 part.

kin (forming diminutive from Nouns), as in bump-kin,
 in, pip-kin, fir-kin (four), gher-kin, manni-kin, thumb-kin.
 per names, as Perkin (= Peter-kin), Haw-kin (from Hal),
 in (from Walter). Compare Germ. *chen*.

ling (forming diminutives from Nouns), as in duck-ling,
 g (goose-ling), strip-ling (a little strip or stripe). Dar-
 ear-ling, fat-ling, are from Adjectives. Suck-ling, starve-
 re-ling, are from Verbs. Compare Germ. *lein*. The
 give sense easily passes into that of depreciation, as in
 ing, ground-ling, under-ling.

lock (A.S. *lúc*, gift), used to form Abstract Nouns, as
 k. (The only instance.) In A.S. there were the words
 (rapine), *feoht-lúc* (fighting), *wif-lúc* (wed-lock), *bryd-lúc*
 age), *guth-lúc* (battle).

-lock, -lic (= A.S. *leac*, leek), gar-lic (spear-leek), hem-lock
 (ail-leek).

-ness forms Abstract Nouns from Adjectives, e.g. dark-
 lear-ness, good-ness. It was formerly added to Nouns,
 ilder-ness (wild-deer-ness). Wit-ness is from the Verb

-ock (A.S. *-ucca*), diminutive and patronymic, e.g. bull-ock,

butt-ock, humm-ock, hill-ock, rudd-ock (pretty word for redbreast). In Scotch we have wif-ock, ladd-ock, lass-ock and the further diminutives wifukie (little wife), drappekin (drop), etc. In proper names Poll-ock is from Paul, Mallow and Maddox from Matthew, Bald-ock from Baldwin, etc.

16. *-om, -m*, as in bar-m, do-om (deem), sea-m (sew), blow (blow), blossom, bos-om.

17. *-ow* (A.S. *-u*), mead-ow, shad-ow, shall-ow (from shad-ow).

18. *ric* (A.S. *rice*, rule, dominion), as in bishop-ric. (only instance.) In A.S. we find king-ric and abbot-ric. Compare German *reich*. *Drake* is from *end* + *ric*. Cf. *Gerenterich*.

19. *ship* (also *-skip, -scape*), from A.S. *scipe*, form or as in court-ship, wor-ship (A.S. *worth-scipe*, worth-ship). Compare the German *-schaft*. Land-scape (also land-scip), sea-ship (A.S. *scipe* is from *scapan*, to shape). Dutch *landschap*.

20. *-stead* (A.S. *-stide*, a place), bed-stead, home-stead, field-stead and other places in *-stead*, instead.

21. *-ster* (A.S. *-estre*), a female agent: web-ster, tap-ster, brew-ster, bax-ter. This suffix now denotes any agent, as pun-ster, malt-ster, song-ster, huck-ster, and in some words meaning is depreciative, as trick-ster, game-ster. Modern forms young-ster, old-ster, road-ster. The only perfect example is *spinster*, but we have semp-*str*-ess, song-*str*-ess, which are Double Feminines. Formerly we possessed *fithelestre* = a fiddler, *witegestre* = a prophetess.

22. *-ter, -ther, -der*, indicates the agent or instrument, with accompanying idea of companionship: as in fa-ther, mother, brother, sis-ter, daugh-ter, laugh-ter, rud-der (row), slaughter (A.S. *slæge* = to strike), wea-ther (Gothic *waian* = to blow), leader (German *Leiter*, root *kli* = mount), blad-der (blow, in *blaw*), spi-der (= spinder or spinner).

23. *-th, -t* (from ending of Pass. Part.), as couth (from *cunnan*, 'to know'), gift, might (may), theft, west, wrist (writhe), shrift, rift (rive), flight, length, strength, breadth (properly highth), mirth (merry), sloth (slow), ghost, stealth, ruth (to rue), flood (flow), health (A.S. *hæth* =

truth and trust from true or trow, death (die); nearly all of which are Abstract Nouns.

24. *-y* (A.S. *-ig*), bell-y, bod-y.

25. *-y, -ie, -ey*, all diminutives, as in Charl-ic, dadd-y (Welsh), lass-ic.

(B) Adjective Suffixes.

1. *-ard* or *-art* (from A.S. *heard*, hard) gives an intensive force when added to Adjectives, as in dull-ard, drunk-ard; and to Verbs, as in lagg-ard, dot-ard, bragg-art, blink-ard, stink-ard. Most of these are now used as Nouns. This suffix made its way into the Romance languages, out of which some derivatives have come into English, as dast-ard, stand-ard (O.F. *estendre* = *extendere*), cow-ard (Ital. *codardo* from Lat. *cauda*; properly a dog that runs away with his tail between his legs). Dast-ard is a corruption of A.S. *adastrad*, frightened.

2. *-ed, -t* (the common Participial suffix, but also added to Nouns), cold, loud, ragg-ed, wretch-ed, wick-ed, new-fangl-ed (*Junger*, to take; taken up with new things).

3. *-en*, a relic of the old Genitive of origin (material of which a thing is made), braz-en, gold-en, silver-n, cedar-n, lin-en (from *lin*, flax), oak-en, hemp-en, wood-en.

4. *-en* (Participial), shriv-en, molt-en, drunk-en, shorn, torn.

5. *-er*, clever, bitter, fair.

6. *-ern* (geographically descriptive), south-ern, east-ern, north-ern, west-ern.

7. *-fast* (A.S. *fæst* = firm), stead-fast, root-fast, sooth-fast (*Waisf*), shame-fast (whence shame-faced).

8. *-fold* (A.S. *fæld*. Comp. Lat. *-plex* from *plico*), two-fold, many fold, *anfeald* (one-fold), forty-fold.

9. *-ful* (A.S. *ful* = full), care-ful, use-ful, wil-ful (= A.S. *wilful*). With Nouns also, bucket-ful, pail-ful.

10. *-ish* (A.S. *-isc*), having the qualities 'of' or 'belonging to.' Compare German *-sch*. Compare fool-ish, slav-ish, swin-ish, mann-ish. Added to Adjectives, it has a diminutive force, as in black-ish, redd-ish, dull-ish. Adjectives indicating nationality: English, French, Welsh (*Wylsch*).

11. *-le* (A.S. *-el*), litt-le (lyte), mick-le, britt-le (*bryttan*, break), fick-le (A.S. *ficol*, vacillating), id-le.

12. *-ow*, as in call-ow, fall-ow, narr-ow, has replaced A.S. *-u*.

13. *-some* (A.S. *-sum*, Ger. *-sam*, Lat. *-sim*; extensively used in Scotland), quarrel-some, win-some, lis-som (lithe), but-*-some* (*bugan*, to bend), glad-some, whole-some, hand-some (German *handsam*).

14. *-teen*, ten : thir-teen, four-teen (A.S. *tien* = ten).

15. *-th* or *-d* in numerals, as third, fourth, was originally Superlative suffix.

16. *-th* (A.S. *-othe*), ordinal : fourth, ninth, fourteenth.

17. *-ty* (A.S. *-tig*, Ger. *-zig*), tens in numeration : twen-thir-ty.

18. *-ward* (A.S. *-weard*, M. Gothic *wairths* = Lat. *versus*, direction : down-ward, fro-ward, home-ward, in ward, etc. Note the phrases, 'to thee ward, 'to us ward,' 'to the merc-seatward.' All these Adjectives are semi-adverbial.

19. *-wise* (A.S. *wis*, way, manner) : right-eous (*riht-wis*) and, according to some grammarians, boisterous (*boist-wis*). Mr. Skeat says *boisterous* is the Welsh *breyst-us*, an Adjective formed, with the Welsh suffix *-us*, from *breyst*, wildness, ferocity.

20. *-y* (A.S. *-ig*), greed-y, dirt-y, drear-y, dizzy (*dyng*, foolish), prett-y, sill-y, heav-y, an-y, man-y.

(c) Verb Suffixes.

1. *-en* (causative), length-en, soft-en, sweet-en, lull-en, bright-en, light-en.

2. In a few words the termination *-en* or *-on* is merely modernised form of the old Infinitive termination, as gladd-en (*gladian*), hearken (*heorcnian*), reckon (A.S. *reccan*).

3. *-el* (frequentative), curd-le, dabl-le, dazz-le (daze), dribb-le (dip), dribb-le (drop), dwind-le (A.S. *drinan*, to fade), gabb-le, grapp-le (grap, grab, gripe), hurt-le (hurt), husk-le, spark-le, start-le, swadd-le (swadde), wadd-le (wade).

4. *-er* (frequentative), batt-er (beat), chatt-er, clatt-er, flitt-er, butt-er (flit), glimm-er (gleam), patt-er (pat), simm-er, stag-ger (stay), stamm-er, sputt-er (spit).

After Adjectives *-er* is causative: ling-er (long), low-er, hind-er.

5. *-sk* (frequentative), hark (hear), talk (tell), stalk (steal).

6. *-se* (A.S. *-sian*), causative: cleanse, rinse (Ger. *rein* = pure).

7. *-sk* makes an Intransitive Verb Reflective (Danish *-sk*, German *sich* = self): bask, busk.

Notandum.—Verbs are often formed from Nouns by some change (a) of the radical vowel, (b) of the final consonant, (c) or of both:—

(a) breed (brood), feed (food), knit (knot).

(b) graze (grass), glaze (glass), halve (half), calve (calf), shelve (shelf).

(c) breathe (breath), bathe (bath), hitch (hook).

Some Causative Verbs are formed by a modification of the vowel of the corresponding Intransitive forms. Compare drink and drench, rise and raise, lie and lay, sit and set, fall and fell. It may be interesting to compare the forms of Causative and Intransitive Verbs in Anglo-Saxon:—

CAUSATIVE.

feallan, to fell
drencan, to drench
leggan, to lay
settan, to set
reosan, to raise

INTRANSITIVE.

feallan, to fall
drincan, to drink
liggan, to lie
sittan, to sit
risan, to rise

(D) Adverbial Suffixes.

1. *-s, -se, -ce, -s* (Genitive inflection), always, unawares, hereabouts, since, sometimes, besides, else, hence, thence, needs, oftsoons. Once = *anis* = *anes*.

2. *-ly* (A.S. *lice*, Dat. of *lic*, like), wilful-ly, on-ly, bad-ly, slow-ly, divine-ly.

3. *-ling -long* (A.S. *lunga, linza*), dark-ling (in the dark), grove-ling, flat-long, side-long, head-long.

4. *-meal* (A.S. *mælum*, Dat. pl. of *mæl*, time, portion), part-meal, limb-meal, stound meal (*Chaucer*) = hour by hour, part-meal (*Piers Plowman*) = by retail (parcel-wise). In A.S. we have *stycce-mælum* = stitch-meal, *sceaf-mælum* = sheaf-wise, *dræ-mælum* = by drops (drop-wise).

5. *-om* (Dative termination), whil-om, seld-om.

6. *-re*, place where : here, there, where.

7. *-ther*, direction towards : hi-ther, thi-ther, whi-ther.

8. *-ward, -wards*, direction : home-ward, home-wards, hither-ward, in-wards.

9. *-wise, -way, -ways*, any-wise, no-wise, other-wise, every-way, straight-way, all-ways. *Ywis* or *I wis*, although now used Adverbially, was from the *Adjective*, *gewis* = plain, certain.

HYBRIDS.

The strict rule for the construction of a compound word is that all its parts must be from the same language, *i.e.* all Greek, or all Latin, or all English. Thus, since *bi* is a Latin prefix, and *gamy* a Greek root, *bi-gamy* is a mongrel word, or 'a hybrid,' which is the Greek equivalent of a mongrel. If formed on strict principles, the word should be *di-gamy*, and for the same reason the word *bi-cycle* should have been written *di-cycle*.

But this rule is often violated, and the Hybrids in English are very numerous. They may be classified as follows :—

1. English Words with Latin or Romance Prefixes and Suffixes :—

(a) Prefixes.—*Counter-work, de-bar, re-mind, per-haps.*

(b) Suffixes.—*Atone-ment, bond-age, eat-able, forbear-ance.*

2. Romance Words with English Prefixes and Suffixes :—

(a) Prefixes.—*After-noon, fore-ordain, over-turn, un-fortunate.*

(b) Suffixes.—*Bishop-rick, duke-dom, false-hood, quarrel-some.*

3. Compounds made up of Words taken from different Languages:—

Mon-ocular (Greek and Latin).

Somnambul-ist (Latin and Greek).

Knight-errant (English—A.S. *cniht*—and French).

Grand-father (French and English, A.S. *fæther*).

SYNONYMS.

Synonyms are words of the same grammatical class whose meaning, though *similar*, is not *the same*. To give the correct meaning of words that are synonymous requires a considerable knowledge of the language, and also a power of accurate expression.

One of the best illustrations of this subject is afforded by a group of words denoting 'pride,' each of which has its peculiar shade of meaning, viz. *pride*, *vanity*, *conceit*, *arrogance*, *assurance*, *presumption*, *haughtiness*, *insolence*.

These words may be distinguished thus:—The *proud* man rates highly what he really possesses (e.g. wealth, family influence, etc.); the *vain* man desires applause on account possibly of good qualities which he does not possess; the *conceited* man has an overweening estimate of his own position or abilities; the *arrogant* man has a supreme contempt for all who differ from him in any way whatever; the man of *assurance* boldly puts forward a claim to that to which he has no real title; the *presuming* man will venture on doing what others shrink from; the *haughty* man displays in his manner and deportment the pride he feels; while the *insolent* man displays it by inflicting insult upon others. Thus each of these manifestations of one and the same feeling may be regarded as separate and distinct, and the wealth of our language is such that each may be denoted by a different word.

A few examples of Synonyms are given below. The student will find it a useful exercise to write other sentences in which each of the synonymous words is used and contrasted.

Amusement, Diversion, Recreation.

Amusement. That which occupies the vacant mind.

Diversion. That which turns the thoughts into a direction.

Recreation. That which refreshes the mind after work.

Permit, Allow, Suffer.

Permit. To give a decided acquiescence.

Allow. To abstain from hindering or forbidding a thing.

Suffer. To abstain from opposing a thing, though feelings are against it, e.g. 'He *permitted* the use of school-room, and *allowed* the meeting to be held there; even *suffered* the building to be occupied by an unruly crowd.'

Command, Injunction, Order.

Command. What emanates from a high authority.

Injunction. What emanates from a friendly authority, as to general conduct.

Order. What emanates from a directing authority, generally as to particular acts, e.g. 'By the Queen's command' 'My father's injunction;' 'Orders in Council.'

Notorious, Famous, Illustrious.

Notorious. A man becomes *notorious* by reason of crime or evil-doing;

Famous for some exploit or achievement;

Illustrious from high rank or birth, e.g. 'The notorious poisoner X—;' 'The famous Duke of Wellington;' 'The illustrious Talleyrand.'

Harmless, Innocuous, Innocent.

Harmless is the opposite of noxious or harmful.

Innocuous is said rather of things than persons.

Innocent is the opposite of guilty, e.g. 'A harmless lunatic' 'An innocuous drug;' 'An innocent victim.'

Crime, Vice, Sin.

Crime. A violation of the law of the country, e.g. 'robbery.'

Vice. A violation of a moral law.

Sin. A violation of a religious law. Thus we speak of 'The crime of murder;' 'The vice of drunkenness;' 'The sin of pride or covetousness.'

Delightful, Delicious.

Delightful. This epithet applies as well to mental as to bodily pleasures.

Delicious can only apply to those of the senses. We say, therefore, 'A delightful poem;' 'A delicious pear.'

Character, Reputation.

Character. The sum of a man's qualities, which mark him as good or bad.

Reputation. The opinion which others hold with respect to them, e.g. 'This man's character was even worse than his reputation.'

Strict, Severe.

Strict. Fond of rules and regulations.

Severe. Ready to punish any infringement of the same. E.g. 'Dr. B—— was exceedingly strict, and to many he appeared severe.'

Part, Portion.

Part is the general term, e.g. 'Part of the army, work, year,' etc.

Portion is a part marked off or set aside for a special purpose, e.g. 'A daughter's portion.'

Illegible, Unreadable.

Illegible refers to handwriting.

Unreadable refers to the understanding of what is written.

Blanch, Whiten.

Blanch. To make white by withdrawing colour, e.g. 'Blanched almonds;' 'A blanched cheek.'

Whiten. To make white by putting something on, e.g. 'Whited sepulchres.'

Astronomy, Astrology.

Astronomy. Study of the stars for scientific purposes.

Astrology. Study of the stars for superstitious purposes.
 'Astrology is dead, but Astronomy makes fresh advances every year.'

Interference, Interposition.

Interference. Officious or unwelcome mediation.

Interposition. Friendly or invited mediation, e.g. 'I regard John's interposition, and regard it as an impertinent interference.'

Custom, Habit.

Custom. Something done frequently and publicly.

Habit. Something done frequently, but which concerns the individual rather than the public.

Discover, Invent.

Discover. To find something that existed before, but previously unknown.

Invent. To create something quite new.

It would be ridiculous, therefore, to say 'Watt *discovered* the steam engine,' or 'Harvey *invented* the circulation of blood.'

Simulate, Dissimulate.

Simulate. To pretend to be what one is not.

Dissimulate. To endeavour to conceal what one really is.

Sociable, Social.

Sociable. Fitted for society; fond of society, e.g. 'sociable people.'

Social. Connected with society, e.g. 'Social science.'

Additional Groups of Synonyms.

Deference, respect, veneration.

Pain, grief, sorrow, agony.

Genuine, authentic.

Tell, say, recount, relate, describe.

Imagination, fancy

Courteous, affable, polite.
 Secret, hidden, covert, tacit.
 Pardon, forgive, excuse.
 Faith, belief, credulity.
 Privacy, retirement, solitude, loneliness.
 Envy, emulation, rivalry, jealousy.
 Autocrat, despot, tyrant, monarch.
 Wit, humour.
 Error, mistake, blunder.
 Aversion, antipathy, dislike, hatred, repugnance.
 Enemy, antagonist, adversary, opponent.
 Barbarian, savage.
 Truth, truism, veracity.
 Revenge, vengeance.
 Indignation, anger, petulance.
 Timidity, fear, diffidence, bashfulness.

From Earle's 'Philology,' pp. 34, 35.

GOthic.	ROMANESQUE.	CLASSIC.
beginning	commencing	incipient
dear	valuable	precious
forgive	pardon	condone
hap	chance	accident
ingoin	entrance	{ adit
kind	sort	{ ingress
law	rule	species
look	mien	canon
mouth	embouchure	expression
outgoing	issue	{ aestuary
		{ exit
		{ egress

GOthic.	ROMANESQUE.	CLASSIC.
quicken	revive	reanimate
reckon	count	calculate
room	place	locality
ruth	pity	compassion
snake	wyvern	viper
tell	number	enumerate
twit	rebuke	reprehend
wealth	riches	opulence
wonder	marvel	admiration
wreck	revenge	retaliate

HOMONYMS.

On the analogy of Synonyms has been formed the potent word Homonyms. Homonyms (from a Greek word meaning 'having the same name') are words of the same language, which, though distinct in origin and meaning, have the same form and sound.

There are some hundreds of these words in English. A few will serve for illustration—

Bark—

1. A ship. From Low Latin *barca*, ship or boat.
2. Of a tree. From the Swedish *bark*, rind.
3. Of a dog. From A.S. *beorgan*, to break.

Corn—

1. Grain, what is *ground* (E.).
2. A hard skin on the foot (Lat. *cornu*, a horn).

Count—

1. The title (Lat. *comitem*, a companion).
2. To compute (Lat. *computare*).

Date—

1. An epoch (Lat. *datum*, given).
2. A fruit (Grk. *dactylos*, a finger).

Do—

1. To perform (A.S. *dōn*).
2. To avail (A.S. *dugan*).

Die—

1. To perish (Scand.).
2. A cube for gaming (Lat.).

Jet—

1. Jet of water (Lat. *jacture*).
2. A mineral (from the Gagas in Lycia).

Lie—

1. To rest (A.S. *licgan*).
2. To speak falsely (A.S. *leogan*).

Bellow—

1. Mean (Scand.).
2. To bellow (E.).

Neat—

1. An ox (A.S. *neat*, from *nebtan*, to use, employ).
2. Tidy, from Lat. *nitidum*.

Quarry—

1. For stones (Lat. *quadrata*).
2. Slaughtered game (Lat. *corium*, hide?)

Race—

1. A trial of speed (E.).
2. Lineage (Old High German).

Strand—

1. The beach (E.).
2. Of a rope (probably Dutch). Compare *string*.

Tender—

1. Soft (Lat. *tenerum*).
2. To offer (Lat. *tendere*).

Weed—

1. A plant (A.S. *weod*).
2. A garment (A.S. *wæde*). Comp. the expression 'widow's weeds.'

Worth—

1. Value (E.). Compare *ware*.
2. Becomes, or be to, from *wyrth* (*weorthan*).

Yard—

1. An enclosed space (E.). Compare *garden*.
2. A rod; a measure (E.).

For other examples, see *bound*, *cock*, *crab*, *dam*, *dock*, *fell*, *flag*, *hair*, *hand*, *mood*, *lap*, *light*, *lime*, *list*, *nave*, *pound*, *press*, *story*,

temple, tick, till, van, vice. The student must have recourse to an etymological dictionary.

DOUBLETS

Doublets are words which, though differing in form and meaning, have nevertheless the same derivation. They are therefore, the converse of Homonyms. Thus *fealty* and *fidelity* are both derived from the Latin *fidelitatem*; *treason* and *tradition* are both from Latin *traditionem*, etc., though the spelling of *fealty* is very different from that of *fidelity*, and that of *treason* from that of *tradition*, so that at first sight these words might be assumed, erroneously, to have a different origin.

One of the most important causes of this difference of form is the fact that a large number of Latin and Greek words have been **twice introduced** into English, once through the French, and again directly from the Latin or Greek.

The words that have reached us through the French, e.g. *fealty, treason, feat, surface*, are those which differ most from their classical originals, while those words which have come immediately from the Latin or Greek are very little changed, e.g. *fidelity, tradition, fact, superficies*.

In some instances it is contraction or corruption which has given rise to the second form. Thus *valet, ant*, and *hatchment* are shortened forms of *varlet, emmet*, and *achievement* respectively.

Some Doublets vary much in meaning, as *chant, cant*; *chivalry, chance, cadence*; *regal, royal*; *facility, facility*. In others the distinction is slight only. Many Doublets differ very slightly in spelling. Words like *amend, emend*; *depository, depositary*, are the same with the exception of a single letter.

Amend, to alter for the better.

Emend, to make an alteration

in documents or pleadings.

Depository, a person.

Depository, a place.

Gentle, a moral distinction.

Gentel, a social distinction.

Luxurious, given to luxury.

Luxuriant, rich in growth.

Complacent, gratified, satisfied.

Complaisant, civil.

Essay, to make trial of (general term).

Assay, of metals only.

Sergeant, a military rank.

Serjeant, a legal distinction.

Principal, a chief.

Principle, a primary truth.

doublets are very numerous in English. To set down all them would be to transcribe many pages of an etymological dictionary. The following will suffice for illustration :—

<i>Abbreviate, abridge.</i>	<i>Jealous, zealous.</i>
<i>Alarm, alarum.</i>	<i>Malediction, malison.</i>
<i>Arch, arch.</i>	<i>Moment, movement.</i>
<i>Balm, balsam.</i>	<i>Obedience, obeisance.</i>
<i>Chieftain, captain.</i>	<i>Pair, peer, par.</i>
<i>Construe, construct.</i>	<i>Persecute, pursue.</i>
<i>Desiderate, desire.</i>	<i>Predicate, preach.</i>
<i>Eremit, hermit.</i>	<i>Provident, prudent.</i>
<i>Extraneous, strange.</i>	<i>Ransom, redemption.</i>
<i>Hospital, hostel, hotel.</i>	<i>Regal, royal.</i>
<i>Invocation, invoking.</i>	<i>Tract, trait.</i>

OF ALTERATIONS IN THE FORM OF WORDS.

The words of a language are continually changing both in form and meaning. Every living language is in a state of incessant transition, though certain institutions, ecclesiastical and scholastic, have given permanence and stability to the written and printed forms of two languages, viz. classical Greek and Latin.

In no language have the forms of words undergone greater variation than in English, though its grammar remains as at first, essentially Teutonic. To a reader accustomed only to modern English, a passage of Anglo-Saxon may appear foreign, though it may possibly contain scarcely a single stem that does not often occur in the English to which the reader is accustomed. Antiquated forms may be met with even in the works of Shakespeare, and the spelling of not a few of our English words has been altered even within the memory of the present generation. For instance, the prayer-books which our grandfathers carried to church on a Sunday contained such words as *judgement*, *catholick*, *apostolick*, and others, which are spelled differently in the English of our own day. Extensive are the alterations which have befallen the words of our language in their transmission from an earlier epoch to

the present, other alterations still more extensive, and in the results more permanent, may be observed in passing from one language to another. Whether the words that have suffered alteration be English or foreign, certain uniformities are observable. The simplest and most obvious of these changes are all that can be comprised within the limits of a handbook.

HOW THE FORM OF WORDS IS CHANGED.

The ways in which words are altered are chiefly as follows :

1. One sound often passes into another.
2. Combination of consonants causes assimilation.
3. The pronunciation of one sound is rendered easier by the addition of another. Certain sounds intrude.
4. Difficult sounds are dropped, and easier sounds adopted.
5. Letters are sometimes lost or taken away. They are either omitted from the beginning of a word (Apharesis) or at the end (Apocope), or in the body of the word (Syncope), when, by dropping certain letters, two or more syllables are frequently blended into one.
6. Letters are added either at the beginning of a word (Prosthesis) or at the end (Paragoge), or in the body of the word (Epenthesis).
7. Letters are transposed, *i.e.* written in different order (Metathesis).
8. The vowel of one syllable is altered by the addition of another.
9. Popular corruption causes words to be spelt in a way which conceals their true origin and meaning.
10. The same effect results from false analogy or the confusion of one word with another.
11. The spelling of some words has been altered by mere accident.

I. One Sound often passes into another.

Vowels

The Vowels are capable of almost infinite modification. It is interesting to notice some of the principal changes of

to the Vowels which mark the transition from Anglo-Saxon to Modern English, besides which the student will thus be enabled with comparatively little effort to acquire a rather fine Anglo-Saxon vocabulary.

into o.	æ into a.	æ into ea.
become hold	after has become after	ðle has become each
" bone	<i>ānmesa</i> " alius	<i>brifh</i> " breath
" cold	<i>sung</i> " any	<i>clēna</i> " clean
" cloth	<i>appel</i> " apple	<i>hēlam</i> " heal (v)
" goat	<i>as</i> " ash	<i>hēta</i> " heat
" home	<i>craft</i> " craft	<i>hēth</i> " heath
" ho!	<i>fæthm</i> " fathom	<i>hēthen</i> " heathen
" none	<i>glad</i> " glad	<i>lēdan</i> " lead (v)
" rope	<i>glas</i> " glass	<i>lērd</i> " learned
" sore	<i>Laden</i> " Latin	<i>rēdm</i> " read
" so	<i>masa</i> " mass	<i>tēcan</i> " teach
" token	<i>staf</i> " staff	<i>thrēd</i> " thread

into a.	ð into on.	fi into ow.
become all	ðle has become book	fiil has become foul
" ark	<i>dōm</i> " doom	<i>hūs</i> " house
" arm	<i>fēt</i> " foot	<i>hūsel</i> " housel
" axe	<i>fōr</i> " floor,	<i>lūs</i> " louse
" fall	" ground	<i>mūs</i> " mouse
" flare	<i>hōc</i> " hook	<i>mūth</i> " mouth
" gate	<i>hrōf</i> " roof	<i>prūt</i> " proud
" hard	<i>mōna</i> " moon	<i>sūth</i> " south
" harp	<i>nōn</i> " noon	<i>tūn</i> " town
" psalm	(Lat. <i>nona</i>	<i>uncūth</i> " uncouth
" saw	<i>hora</i>)	<i>ūt</i> " out
" -ward,	<i>rōd</i> " rood	<i>ūtera</i> " outer
termination as in	(cross)	
east-ward	<i>sūna</i> " soon	
	<i>sūth</i> " sooth,	
	" truth	
	<i>tōth</i> " tooth	

and *u* has in many words become *ow*, e.g.—

A. S. <i>cal-u</i> has become callow	A. S. <i>near-u</i> has become narrow
A. S. <i>fal-u</i> " fallow	A. S. <i>sal-u</i> " sallow
A. S. <i>mal-u</i> " mallow	A. S. <i>scad-u</i> " shadow
A. S. <i>med-u</i> " meadow	A. S. <i>geol-u</i> " yellow

Consonants.

For Consonants also pass into one another, and the laws governing these changes may be stated with some precision.

We have already spoken of the classification of Consonants into Labials, Dentals, Palatals, and Gutturals, with the addition of Palatal Sibilants and Dental Sibilants.

These may be arranged in a table as below :—

	MUTES.			SPIRANTS.	
	Flat.	Sharp.	Nasal.	Flat.	Sharp.
Labials, . . .	B	P	M	VW (witch)	F, HW (which)
Dentals, . . .	D	T	N	DH (bathe)	TH (smith)
Palatals, . . .	J	CH	...	...	Y (yes)
Gutturals, . .	G	K	NG	...	CH (loch), H
Palatal Sibilants, ...	...	...	...	...	ZH (azure), SH (sure)
Dental Sibilants, ...	...	...	...	...	Z (rise), S (house)

In changes of Consonants, the two following principles are observable :—

1. Sounds uttered by the same organ are interchangeable. Thus Labials interchange with other Labials, Dentals with Dentals, Gutturals with Gutturals.

B, for instance, in certain words becomes P, and P becomes B. So also F will become V, and V become F (Labials).

Or, again, D becomes T, and T becomes D.

Or D will pass into TH, and TH into D (Dentals).

There are certain changes, too, among the Gutturals, which will be described presently. But there is a second class of changes which may be expressed thus :—

2. Sounds belonging to the same series, though uttered by different organs, are interchangeable. Thus the spirant TH, which is a Guttural, is sometimes interchangeable with the spirant F, which belongs to the list of Labials. Again, the letters L and R are interchangeable, both of which are called Trills, though the former, L, is a Dental Sibilant, and the latter, R, a Palatal Sibilant.

The former class of changes will be readily recognised by reading the letters in the foregoing table from left to right, and the second by reading the columns downwards.

age of Sounds uttered by the same Organ.

Labials.

- P, e.g.* A.S. *god-sib* has become gossip.
 Lat. *episcopus* „ bishop (A.S. *biscop*).
 Lat. *bursa* „ purse.
 Lat. *turba* „ troop.
 Fr. *abricot* „ apricot (formerly
 apricock).
- B, e.g.* Mid. Eng. *cop-webbe* * has become cob-web.
 A.S. *loppestre* or *lopystre* † „ lobster.
- V, e.g.* A.S. *fix-en* (from fox) has become vixen.
 A.S. *hræfen* „ raven.
 A.S. *grafan* „ (en)grave.
 A.S. *luf, fuf, fif* „ love, vat, five.
 A.S. *efese, efen, ofen* „ caves, even,
 oven.
 A.S. *delfan, reafian* „ delve, (be)-
 reave.
- F, e.g.* Lat. *nativum* appears in Fr. *naïf*.
 Lat. *salvum* „ Fr. *sauf*.
 Lat. *bovem, brevem* „ Fr. *bœuf, bref*.
 Lat. *nervum, servum,*
navem, vivum „ Fr. *nerf, serf,*
nef, vif.
- V, e.g.* A.S. *habban* has become have.
 A.S. *hebban* „ heave.
 A.S. *taberna* appears in English tavern.
- B, e.g.* Lat. *vervecem* has become Fr. *brebis*.
 Lat. *vaccarius* † „ Fr. *bachelier*.
 Lat. *vervecarius* „ Fr. *berger*.
 Lat. *Vesontionem* „ Fr. *Besançon*.
- As change from *v* to *b* was not the work of the French
 is short for *attercop web*. The word *attercop* is formed from
 nison, and *coppa*, a head or tuft. *Attercop*, therefore, means
 nison.
 from Lat. *locusta*, a locust. This affords an example of the
 of *k* and *p*. Compare Grk. *τρεος* with Lat. *equus*, the
 with Lat. *agua*, etc.
 Latin form of *vacca* was *bacca*.

language. The alteration was made while the language spoke Latin. In Gascony the pronunciation has always been *devenir* from *venire*, etc., a peculiarity noticed by Scaliger, who upon it a neat epigram :

Non temere antiquas mutat Vasconia voces,
Cui nihil est aliud vivere quam dibere.

B becomes *M* in a

few instances, e.g. Fr. *soubresaut* has become sunme

Lat. *Sabbati* (dies) " *Samed*

M becomes *B*, e.g. Fr. *marmoreum* " marble

A.S. *marman-stán* " marble

P becomes *V*, e.g. A.S. *cnapa* " knave.

Also by the softening of *p* into *v* and other ch

Lat. *episcopus* appears in the Fr. *evêque*.

Dentals.

D becomes *T*, e.g. A.S. *abbat* has become abbot.

M.E. *clod* * " clot.

A.S. *cudele* " cuttle-fish.

T becomes *D*, e.g. A.S. *prút* " proud.

Lat. *Latina* became A.S. *Laden*.

Lat. *carta* has become card.

Lat. *lacerta* " lizard.

D becomes *TH*, e.g. A.S. *fieder, moder,*
wæter have become father, weath

A.S. *hider, thider,*
hwider " hither, whith

M.E. *togetheres* " together

We may notice also the etymological connection the word *deck* and *thatch*, and between *dear* and

TH becomes *D*, e.g. A.S. *morthor* has become murder.

A.S. *rother* " rudier.

A.S. *cuthe* " could.

A.S. *fithele* " fiddle.

A.S. *byrthen* " burden.

By a similar change *Bethlehem* became *Bedlam*.

* *Clod* itself is from A.S. *clāre*.

TH becomes *T*, e.g. A.S. *theofthe* has become theft.

A.S. *nas-thyrlu* (Middle English *nose-thirdes*) has become nostrils.

Lat. *thesaurus* " treasure.

hight (so in Milton's *Paradise Lost*) " height.

drouth or *drough* (so in Spenser) " drought.

T becomes *TH*, e.g. Lat. *tertius* appears in English as third.

M.E. *autor*, *autour** " author.

By a corrupt spelling, arising from mistaken etymology,

Lat. *laterna* (Fr. *lanterne*) became, in English, lanthorn.

Gutturals.

In Anglo-Saxon, before the Conquest, *c* was always hard.

Under Norman French influence, *c* in many words was changed to *ch*; while in others the hard *c* of the Anglo-Saxon is represented by its modern equivalent *k*.

A.S. *ceasa* has become cheek

A.S. *ceafa* " chaff

A.S. *ceap* " cheap

A.S. *ceaster* " Chester

A.S. *cele* " chill

A.S. *ceorl* has become churl

A.S. *cese* " cheese

A.S. *cild* " child

A.S. *cin* " chin

A.S. *circe* " church

Examples of Saxon *c* turned into *k*.

A.S. *cag* has become keg

A.S. *cene* " keen

A.S. *ceol* " keel

A.S. *cent* " Kent

A.S. *cepan* " keep

A.S. *cnapa* " knave

A.S. *cnawan* has become know

A.S. *cnedan* " kneed

A.S. *cneco* " knee

A.S. *cnicht* " knight

A.S. *cyth* " kith

A.S. *cyn* " kin

In a few instances, *c* became first *ch* and then *j*, e.g.—

A.S. *chato* (a Noun formed from the Verb) has become *jaro*.

M.E. *achar*, i.e. *on char* = on the turn [A.S. *on cyrre* (Dat. of *gyr*)] has become *ajar*.

M.E. *knowlech* from A.S. *cnawlaec* has become knowledge.

sc has been in many instances softened down to *sh*, e.g.—

A.S. *scadu* has become shadow | A.S. *scapan* has become shape

A.S. *scamu* " shame | A.S. *seal* " shall

* Of course, from Lat. *autor*.

A.S. <i>scap</i> has become sheep	A.S. <i>scolu</i> has become shoe
A.S. <i>scip</i> " ship	A.S. <i>scrincan</i> " shir
A.S. <i>scir</i> " shire	A.S. <i>scrud</i> " shir

There are a few instances in which *k* or the *k* sound has passed into *g*, e.g.—

Fr. <i>perruque</i> (sound of <i>k</i>)	has become	wig
Lat. <i>cupelletum</i>	"	goblet
Grk. <i>κοβαλος</i> , an impudent rogue,	"	goblin
Grk. <i>κωβιος</i> , a gudgeon,	"	goby
Fr. <i>flacon</i> (from Low Lat. <i>flasconem</i>)	"	flagon
Fr. <i>sucré</i>	"	sugar

For other changes of the Gutturals, see *Economy of Effort*.

Interchange of Sounds uttered by different Organs.

TH becomes *F*, e.g. M.E. *dwerth* (A.S. *dweorh*) has become dwarf.

For Lat. *Theodora* the Russians say *Fedora*.

TH becomes *S*, e.g. M.E. *loveth* has become loves.

S becomes *R*, e.g. M.E. *for-losen* " *forloren* (forlorn).

Med. Lat. *vassuletus* " varlet.

R becomes *S*, e.g. A.S. *ge-coren* " chosen.

A.S. *frozen* " frozen.

Note.—Milton, however, writes this word *fiare*.

S is sometimes softened into *h*.

Compare Germ. *saal* with Engl. hall.

Grk. *ἐξ, ἐντα* with Lat. *sax, septem*.

Grk. *ἔρπω*, to creep, with Lat. *serpe*.

Grk. *ἔλη*, wood, with Lat. *sylva*.

Grk. *ἅλς*, salt, with Lat. *sal*.

R becomes *L*, e.g. Lat. *purpura* has become purple.

Lat. *turtur* " turtle.

Lat. *peregrinus* " pilgrim.

Lat. *paraveredus* " palitrey.

L becomes *R*, e.g. Lat. *lavendula* " lavender.

Lat. *capitulum* " Fr. *chapitre*, Eng. chapel.

Fr. *colonel*, Ital.

colonello * has become Spanish *coronel*,
Eng. 'kurnel' (Pron.).

M has been sometimes weakened to *N*,† e.g.—

A.S. *æmete* has become ant.

Old Fr. *conter* (Lat. *computare*) has become
count (a).

Old Fr. *cunite* (Lat. *comitem*) has become
count (b).

Fr. *nom* (Lat. *nomen*) has become Noun.

Old Fr. *raençon* (Lat. *redemptionem*) has be-
~~come~~ *ransom*.

Engl. renowned (Fr. *renommé*) would have
been *renowned* but for the influ-
ence of the preceding *n*.

N has become *M*, e.g. A.S. *hancp* has become hemp.

A.S. *lind* „ lime (the tree).

A.S. *snacc* „ smack (a boat).

Old Fr. *confort* (Lat. *confortare*) has become
comfort.

Old Fr. *tenter* (Lat. *tentare*) has become tempt.

Fr. *migraine* (Lat. *hemicranium*) ‡ has be-
come megrim.

Fr. *velin* (Lat. *vitulinum*) has become
vellum.

Grimm's Law.

Besides these comparatively simple mutations of letters,
there are others of much greater complication and wider
range. A very remarkable permutation of consonants which
pervades the Indo-European family of languages has of late
years been reduced to a formula. This is called Grimm's

* *Colonel* comes ultimately from Lat. *columna*. The colonel leads the
little column or company at the head of the regiment.

† Even in Anglo-Saxon, *m* sometimes becomes *n* in inflections, as
scipum for *scipum*, a fact which tends to puzzle the student.

‡ The Latin word is from the Greek *ἡμικρανία*. The word seems to
convey the idea of a 'splitting' headache, but it is explained as meaning
a pain in one side of the face or head.

Law. It traces the variations which words assume which are common to several of the Aryan languages without having been borrowed by any one of them from the other, all having received the word from some more primitive source.

Grimm's Law Explained.

When a word, as for instance **three**, is found in similar forms in different languages, it is natural, says Dr. Abbott, to account for the differences by saying that the several forms suited the several nations. **Drei**, we might say, was easier to pronounce for the Germans, **tres** for the Latins, **three** for the English. This theory has been justified by the collection of a large number of instances of changes of a similar character in the different languages. In the example just cited, *t*, *d*, and *th*, which are all consonants produced by the action of the tongue on the teeth, are interchanged; and this might suggest that the national preference, when rejecting a consonant, places it by some consonant uttered by the same organs as the first. This suggestion is warranted by fact.

It has been shown by Grimm that the same words, when found in (1) the Classical languages, *i.e.* Sanscrit, Greek, Latin, (2) Low German (which may be represented by English), (3) High German, exhibit three systematically varying forms, in which three different consonants of the same organ are regularly found.

The law which regulates these correspondences was first discovered by a Danish philologist, named Rask, but more fully elaborated by the great German philologist, Grimm, after whom it is now called. Grimm points out:—

1. That an **aspirate** in I. the *Classical* languages is represented by a **flat** sound in II. *Low German*, and a **sharp** sound in III. *High German*, *e.g.*—

	<i>Classical.</i>	<i>Low German.</i>	<i>High German.</i>
Labials,	Lat. <i>frater</i>	Eng. <i>brother</i>	G.H.G. <i>bruder</i>
Dentals,	Gr. <i>thugster</i>	" <i>daughter</i>	" <i>tochter</i>
Gutturals,	" <i>χαν, anser</i>	" <i>goose</i>	" <i>Ahn</i>

2. That a **flat** mute in I. the *Classical* languages

represented by a **sharp** sound in II. *Low German*, and an **aspirate** sound in III. *High German*, e.g.—

	<i>Classical.</i>	<i>Low German.</i>	<i>High German.</i>
Labials,	Lat. <i>labi</i>	Eng. <i>ship</i>	Ger. <i>schleifen</i>
Dentals,	" <i>thio</i>	" <i>two</i>	" <i>zwei</i>
Gutturals,	" <i>ego</i>	A.S. <i>ic</i>	" <i>ich</i>

3. That a **sharp** consonant in I. the *Classical* languages is represented by an **aspirate** in II. *Low German*, and by a **flat** sound in III. *High German*, e.g.—

	<i>Classical.</i>	<i>Low German.</i>	<i>High German.</i>
Labials,	Lat. <i>pater</i>	Eng. <i>father</i>	Ger. <i>vater</i>
Dentals,	" <i>tres</i>	" <i>three</i>	" <i>drei</i>
Gutturals,	" <i>caput</i>	" <i>head</i> (A.S. <i>heafod</i>)	" <i>haupt</i>

This rule may be tabulated thus—

I. CLASSICAL, . .	Aspirate.	Flat.	Sharp.
II. LOW GERMAN, . .	Flat.	Sharp.	Aspirate.
III. HIGH GERMAN, . .	Sharp.	Aspirate.	Flat.

The student will, perhaps, find it still easier to remember by means of a short *memoria technica* :—

'If it be remembered that *soft* = *flat*, and *hard* = *sharp*, the whole of Grimm's law can be remembered by the mnemonic word **ash**, with its varying forms **sha** or **has**, according to the sound which is to come first.'—(Dr. Morris, *Hist. Eng. Gram.* p. 48.) The mnemonic for the first law will be **ash**, for the second **sha**, and for the third **has**.

The above is the law in its general form. It is subject to special modifications and exceptions.

National Preferences.

Among the strongest influences at work in changing words is the preference of different nations for certain sounds.

These can only be very cursorily alluded to.

1. The Spaniards, for instance, dislike *f*, and *z* and *l*, hence—

Latin *flamma* is represented by *llama*

" *formosus* " *hermoso*

It need hardly be added that *o* is their favourite.

2. The Italians are fond of soft sounds, and avoid double and different consonants, put *i* for flat *z* for *d* and *t*, e.g. —

Latin *planus* appears as *piano*

" *librarius, ferrarius* " *libro*

" *medius* " *medio*

" *platea* " *piatto*

3. The French are fond of soft sibilants, *e*. They make a complete nasal of *n*, and hence as ever possible by *d*, *g*, or *r*. They substitute Double consonants at the beginning of words prefixing *e*. Hard palatal sounds are changed to sibilants—

From Latin *tener* comes *tendre*

" *gener-* " *gendre*

" *scandalum* " *esclandre*

" *alter* " *autre*

" *delphin* " *douphin*

" *scintilla* " *estincelle* (etc.)

These correspondences may be indefinitely continued.

II. Assimilation of Sounds.

Combinations of consonants nearly always result in addition, or to suppression of one of the two, e.g. *become* *gos-sip*, A.S. *blet-sian* has become *bless*. When a flat consonant come together, either the sharp or the flat is made sharp, e.g. *whipped* is pronounced *whipped* pronounced as *slipt*, *wires* pronounced as *breaths*.

Thus—*ab-sorb-tion* becomes *absorpti*

" *ad-tend* " *attend*

" *god-spel* " *gospel*

Thus—*grand-merci* becomes *grammercy*

" *stirrap* " *stirrup*

" *worth-ship* " *worship*

The general law for the combination of consonant sounds is that a flat sound must be followed by a flat sound, and a sharp sound by a sharp one.

This has an important bearing in English upon—

1. The plural of Nouns.
2. The Possessive Case of Nouns.
3. The Third Person singular of Verbs.
4. The Past Tense and Passive Participle of Verbs.

Examples.

(a) FLAT FOLLOWED BY FLAT.

1. *Slabs, lads, wives*, are pronounced *slabs, lads, wives*.
2. *Dog's* is pronounced *dog's*.
3. *Hegs, stabs, bathes*, are pronounced *hegs, stabs, bathes*.
4. *Lagged, robbed*, " *lagd, robd*.

(b) SHARP FOLLOWED BY SHARP.

1. *Slaps, rats, fives*.
2. *Cats, rooks*.
3. *Sleeps, lasts*.
4. *Slept* has become *slept*, *lacked* is pronounced *lackt*.

III. The Pronunciation of one Sound is rendered easier by the addition of another.

Thus—*b* or *p* is inserted after *m* (a labial after a labial).

" *d* or *t* " *n* (a dental after a dental).

" *l* " *s* (a dental after a dental sibilant).

INSERTION OF B.

B has been added to—

slumber, the A.S. word was *slumer-ian*

nimble, " *nimol*

bramble, " *bremel*

embers, " *emyrian*

thumb, limb, lamb, were formerly A.S. *thuma, lim,*
lam (pl. *lanu-fu*)

So also, in words derived from the Latin—

humble, from Lat. <i>humilis</i>	tomb, from Lat. <i>tomulus</i>
number, „ <i>numerus</i>	re-semble, „ <i>similis</i>

Compare, also, Greek *μεσημβρία* for *μεσημέρια*.

INSERTION OF P

empty	has been formed from A.S. <i>æmtig</i>
sempstress	„ <i>seamstress</i>
solempne	was the Middle English form of <i>solemn</i> .
yimpne	occurs in Wyclif (Matt. xvi. 30) as the equivalent of <i>hymn</i> .

INSERTION OF D.

D has a great affinity for *n*. 'It is often brought into the word by the *n* as a sort of shadow.'

<i>D</i> has crept into thunder,	A.S. <i>thunor</i>
„ kindred,	„ <i>kin-red</i>
„ lend,	„ <i>len-an</i>

The *d* in *yond*, *yonder*, is probably no part of the root. Compare German *jener*. Spider, from *spinner*. Cinder, tender, gender, are from Lat. *ciner*-, *seuer*-, and *gener*-, from *genus* through Old French *genre*.

Other instances of the intrusion of this letter are *hald* (of a ship), from hole, *stran-d*, a rope (there is a Dutch *stroom*), *gissar-d*, etc. *Gizzard* is from Middle English *gner*, from Old French *gezier*, which came from Low Latin *gigeria* (plural), the cooked entrails of poultry.

The vulgarisms *gownd*, *drownd*, *sownd*, *scholard*, for *gown*, *drown*, *swoon*, *scholar*, afford indications of a similar tendency. *Sownd* and *wild* are found even in Shakespeare.

D exhibits a disposition to slip in between *t* and *r*. Thus the Saxon *calra* (Gen. plur. of *cal*) became first *aller*, and then *alder*, as in—

'Mine alder liefest sovereign.'—2 *King Henry VI.* l. 1.

INSERTION OF T.

A <i>t</i> has been added in ancient,	Fr. <i>ancien</i>
„ tyrant,	„ <i>tyran</i>
„ tapestry,	„ <i>tapisserie</i>

So also, cormorant, parchment, pheasant, from Old French *maoran*, *parchemin*, *faisan*.

behest, from A.S. *behas*

In Acts xxvii. 40 we read, 'Hoisted up the mainsail,' where we should say and write *hoisted*.

The forms *whilst*, *against*, *amongst*, *amidst* have been formed from *while*, *again*, *among*, *amid*, by the addition of *t* to intermediate forms in *es*.

Other instances are afforded by the words *earnest* (a pledge, E. *ernes*), *margent*, *pageant*, *peasant*.

Other Instances of Inserted Letters.

There are other instances in which letters have been added, most probably for phonetic reasons. They are sometimes said to have 'crept in,' and are themselves spoken of as 'intrusive letters,' a mode of speaking which implies that such letters have been added unconsciously.

INTRUSION OF N.

Passenger, messenger, are extended forms of *passager*, *messenger*.

Porringer has been altered from *porridger*

Nightingale is from A.S. *nihtegale*.

Papinjay is from Old French *papigai*.

kiln. The *n* of *kiln* is in no part of the root. The form of this word in A.S. is *cyl*.

The *n* of *mill* may possibly have been added in order that it might correspond to *myln* (A.S. *myln*), a mill. The word *myln* appears to have borrowed the *n* from Lat. *molendinum*.

INTRUSION OF L.

L has crept into the following:—

manacle,	from Latin	<i>mancipium</i>
participle,	"	<i>participium</i>
principle,	"	<i>principium</i>
syllable,	"	<i>syllaba</i>

It has also found its way into *could*, to which an *l* has been added, probably on the analogy of *would* and *should*.

INTRUSION OF G.

G has crept into the following words:—

foreign,	from Lat. <i>foraneus</i>
sovereign,	" <i>superanus</i>
impregnable, from Fr. <i>imprenable</i> ,	from Lat. <i>prehendere</i>
feign,	from Old Fr. <i>feindre</i> , " <i>fingers</i>

INTRUSION OF H.

H has crept into *samphire*, an earlier form of which was *sampire*. This word is a contraction of *Herbe de St. Pierre*.

It has crept into *rhyme*. This word in A.S. was *rim*, and Middle English *rime*. The *h* has crept in owing to the connection between *rhyme* and *rhythm*.

INTRUSION OF R.

R has crept into groom,	A.S. <i>guma</i> , a man
" hoarse,	" <i>hais</i>
" culprit,	Lat. <i>culpa</i>
" partridge,	" <i>perdix</i>
" cartridge,	Fr. <i>cartouche</i>
" corporal,	" <i>caporal</i>

This letter has also made its way into *innermost*, *outermost*, which were originally *innemest*, *ylemest*.

INTRUSION OF S.

S has crept into island,	A.S. <i>caland</i> or <i>igland</i>
" aisle,	Fr. <i>aile</i> , from Lat. <i>ala</i>
" demesne,	Old Fr. <i>domaine</i> , from Lat. <i>dominium</i>

In some words there is a prefix *s* (intensive), answering Old Fr. *es*, and Lat. *ex*.

This appears in *splash* and *smelt** from *plash* and *meel*; *sneeze* and *squeeze* are from A.S. *snæsan* and *cwysan*.

INTRUSION OF W.

W has crept into *whole* and its compounds from A.S. *hol*. Also into *whoop*, Mid. E. *houpen*, from Old Fr. *houper*.

A noteworthy instance is the theological term *recklessness*, formed by the addition of *w* to *recklessness* = *recklessness*.

* *Smelt* is also explained as being an independent word of Swedish origin.

INTRUSION OF Z.

a letter of late introduction. Through the influence of Norman French it has taken the place of an older *s*, as in (A.S. *dysig*), *freeze* (A.S. *freosan*), etc. *Z* has intruded *zizen* (Fr. *citoyen*).

IV. Economy of Effort.

DIFFICULT SOUNDS DISCARDED—EASIER SOUNDS ADOPTED.

Some sounds are more difficult to pronounce than others. Difficult sounds, as gutturals, often pass into easier sounds, as *ts*, or into mere breathings; and sometimes they disappear altogether. A most remarkable instance of this, as regards the English language, is the expulsion of the guttural sounds which were so numerous in the Anglo-Saxon language, their change into other sounds that are either more melodious or more easily pronounceable.

NOTE.—*All articulate sounds are produced by effort, that is, by expenditure of muscular energy in the lungs, throat, and mouth. This effort, like every other which man makes, he has an instinctive disposition to avoid or seek relief from—we may call it laziness, or we may call it economy. It is, in fact, either the one or the other, according to the circumstances of each separate case. It is laziness when it gives up more than it gains. It is economy of effort when it gains more than it abandons. This 'law of ease,' or 'law of laziness,' may be defined as the permanent desire to make the utterance of a word, or set of sounds, as easy as possible.*

How the Guttural Sounds have been lost or changed.

One of the most remarkable results of Norman French tendency was the elimination of many of the guttural sounds of the Anglo-Saxon language, and the weakening of others. The Normans had a natural antipathy to guttural sounds, and perhaps also an incapacity for pronouncing them. They were, therefore, driven to find out methods of representing them by other sounds, and in some cases they dropped them altogether.

This is so remarkable a phenomenon that it deserves full attention.

A guttural sound has disappeared from the *beginning* of the following words :—

if,	formerly written	<i>gif</i>	enough, formerly written
Ipswich,	"	<i>Gyppenrwich</i>	like, "

A guttural has disappeared from the *end* of the following words :—

i (Pronoun), formerly written	<i>ich</i>	day, formerly written	<i>de</i>
barley,	"	<i>berlic</i>	only, "

A guttural has disappeared from the *middle* of the following words :—

icele, formerly written	<i>is-gicel</i>	Lent, formerly written	<i>leht</i>
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The lighter guttural *h* has also disappeared from the *beginning* of words, *e.g.*—

loaf, formerly written	<i>hlaf</i>	ring, formerly written	<i>hring</i>
lord,	"	<i>hlöford</i>	riddle, "
rathe,	"	<i>hræthe</i>	roof, "
raven,	"	<i>hræfen</i>	loot, "
leap, to,	"	<i>hleapan</i>	loud, "
neck,	"	<i>hnecca</i>	listen (Verb), "

In the following it has been changed to *gh* :—

high, formerly written	<i>heah</i>	though, formerly written	<i>thugh</i>
nigh,	"	<i>neah</i>	through, "
thigh,	"	<i>theah</i>	knight, "
light,	"	<i>leoht</i>	bought, "

The guttural sound has also been changed into *f* or *þ*, a labial *f* or *þ*, and into *i*, *y*, *iv*.

Thus *chaw* (the organ which chews) was once pronounced with a *ch*, like the *ch* in *loch*; it was then changed into *tschaw*, and now it is spelt and pronounced *jaw*; *enough* has become *enough*, a word in which the *f* sound exists only.

G has become *i* in the following :—

fair, which comes from A.S.	<i>fæge</i>	stair, which comes from	<i>stæge</i>
hail,	"	<i>hægel</i>	tail, "
rain,	"	<i>regen</i>	twain, "
snail,	"	<i>sneael</i>	wain, "
snail,	"	<i>sneael</i>	handiwork, "

has become *y* in the following :—

<i>G Initial.</i>			<i>G Final.</i>		
year	from A.S.	<i>gêar</i>	belly	from A.S.	<i>bælg</i>
yard	"	<i>geard</i>	body	"	<i>bodig</i>
yoke	"	<i>gœc</i>	dreary	"	<i>dreorig</i>
yellow	"	<i>geolo</i>	dirty	"	<i>dyng</i>
yend	"	<i>gœnd</i>	heavy	"	<i>hefig</i>
young	"	<i>gœng</i>	pretty	"	<i>prætig</i>
youth	"	<i>gœnguth</i>	silly	"	<i>sælig</i>
yesternight	"	<i>giestran-niht</i>	weary	"	<i>werig</i>
yes	"	<i>gese</i>	key	"	<i>cæg</i>
yearn, to	"	<i>giernan</i>	day	"	<i>dæg</i>
yell, to	"	<i>gylan</i>	grey	"	<i>græg</i>
year, of	"	<i>giara</i>	way	"	<i>wæg</i>

G Medial.

beyond	from A.S.	<i>begœndan</i>	eye	from A.S.	<i>eage</i>
berry	"	<i>bæriga</i>	fly	"	<i>flæge</i>

G has been softened into *w* in the following :—

bow	from A.S.	<i>boge</i>	gallow(s)	from A.S.	<i>gælgæ</i>
saw	"	<i>sage</i>	marrow	"	<i>morge</i>
maew	"	<i>mage</i>	marrow	"	<i>mearg</i>
awe	"	<i>agan</i>	sorrow	"	<i>sorg</i>
dawn	"	<i>dugian</i>	tallow	"	<i>talgh</i>
fowl	"	<i>fugol</i>	furrow	"	<i>furh</i>

G has become *dg* with the sound of *j*,—e.g.—

A.S. <i>brȳcg</i>	has become	bridge	A.S. <i>secg</i>	has become	sedg
" <i>hri:cg</i>	"	ridge	" <i>wæcg</i>	"	wedg
" <i>mycg</i>	"	midg	" <i>e:cg</i>	"	edg

Many words in English have a double form—one containing with *g*, the other with *w*. The Normans, it has been mentioned, had a natural antipathy to the gutturals of the Anglo-Saxon language, and altered or dropped them.

Compare—

guile	and	wile	guardian	and	warden
guise	"	wise	guarantee	"	warranty
guard	"	ward	guilty	"	wily

G has become *w* in *wafer*, from the Old French *gauffre*. The *wastel-brede* mentioned by Chaucer is probably *cake-bread* (*galean*).

On the Expulsion of the 'gh.'

It has been computed that the *gh* sound has disappeared about seventy-five of our English words, such as *light, night, right*. The guttural sound may, however, be still in these words in some of the country districts of Scotland.

Sometimes a guttural is lost in the root, and yet its appearance in the derivatives, as *dry* and *drought*, *slaughter, draw* (*drag*) and *draught*.

A recent writer observes:—The *gh* is the most frequent of all the English symbols. It will disappear in the Adjective and reappear in the Noun; it has one form in the Present Tense of a Verb, and another in the Past; it will be hard, and non-existent, all in the same word. Thus, we have *dry* and *drought*, *sly* and *sleight*; then, we have *bought*, *teach* and *taught*; and as a crowning instance of consistency we have *seek*, *beseech*, and *besought*, where it is as—(1) a hard *k*, (2) a soft *ch*, and (3) an unpronounced guttural—all in the same word (*beseech* is a compound of *seek*).

The following are some of the Verbs in which these metamorphoses of sound have taken place:—

bring	catch	fly	see	the
buy	dig	may	teach	was

The Noun from *dig* is *ditch*. Another is *dyke*, where the guttural has become a sharp *k*.

As regards the Verb *fly*, the *y* reappears as *gh* in *flight*, as *w* in *flew* and *flown*. The *y* in *may* becomes *gh* in *might*. There must have been a guttural in *see*, inasmuch as *gh* is in *sight*, and *to* in *saw*. Chaucer spells the Past Tense *seigh*. The *k* of *work* and *think* becomes *gh* in the Tenses *wrought* and *thought*.

Occasionally certain sounds are rejected altogether, as *nth*, *ns*,—e.g.—

We do not say *sanst*, but *soft*.

"	"	<i>tunthus</i> (Gothic), but <i>teeth</i> .
"	"	<i>gans</i> (Germ.), but <i>grove</i> .
"	"	<i>thwang</i> (A.S.), but <i>thong</i> .
"	"	<i>anther</i> (A.S.), but <i>other</i> .

sounds are now regarded by the English-speaking race with natural repugnance. We express this fact by saying they are 'contrary to the genius of the language.' In other combinations of articulate sounds are incapable of being pronounced together: *bt, pd, kg, gt, fd, bs*. The reason why these combinations are incapable of being produced is that the change of position and mode of action of the organs of articulation which these sounds require are too great to be produced. The required change is, in fact, too

V. Of Aphæresis, Apocope, and Syncope.

Initial, medial, and final, have been dropped or left out.

Taking away of a letter or letters from the beginning of a word is called Aphæresis, and from the end of a word, Apocope. If letters only are dropped, and not syllables, it is called Elision. When letters are omitted from the middle of a word, this frequently causes two syllables to be made into one. This is called Syncope.

Aphæresis.

One of the following words has been shortened by the dropping of a syllable at the beginning. In *'bus, cobweb*, and *travellers* syllables have been left out—

Shortened form of omnibus		sport is a shortened form of disport	
"	astereophony	story	" history
"	web	stress	" distress
"	defence	tramway	" Outram-
"	affray		way
"	appeal	ticket	" etiquette
"	despite	van	" caravan

Some words are still in transition, as *though, although; special*.

In Anglo-Saxon, many words begin with the prefixes *a-, be-*, a peculiarity that is at first a source of some perplexity to the student—

to lead	<i>be-fietan</i> , to secure	<i>ge-gladian</i> , to adorn
to arise	<i>be-grindan</i> , to grind	<i>ge-gretan</i> , to greet
to set	<i>be-leigan</i> , to belay, cover	<i>ge-grindan</i> , to grind
to spring	<i>be-standan</i> , to stand round	<i>ge-grifan</i> , to grasp

A few exceptions, these prefixes are not retained in English.

Spice comes from Old French *espice* (Lat. *species*), and from Old French *apert*; also *slice* from Old French. *Drake* was in Old Norse *andrike*, duck-king. *Uncle* is Lat. *avunculus*. The *Spital Sermon* that is preached periodically in some London churches clearly recalls *hospital*.^{*} The *sa* of our great-grandmothers' time took its name from *exemplar*. *Dropsy* is from the Lat. *hydrops*.

Aphæresis of a single letter, e.g.—

<i>arbour</i> , from A.S. <i>herberwe</i> (shelter), might have been spelled			
<i>ostler</i> , connected with <i>host</i>			
<i>it</i> , A.S. <i>hit</i> (Pronoun)	"	"	
<i>able</i> , Lat. <i>habilis</i>	"	"	
<i>ortolan</i> ,† Lat. <i>hortus</i>	"	"	

As *paddle* is a diminutive of *spade*, it ought to have been spelled *spaddle*; *emerods* (a kind of swelling) might with consistency have been spelled *hæmorrhoids*.

A few words have dropped *n*, e.g.—

adder,	.	.	A.S. <i>nadder</i>
apron,	.	.	Old Fr. <i>naperon</i>

Apocope.

Each of the following words has been shortened by omission of one or more syllables at the end:—

<i>cab</i>	is a shortened form of	<i>cabriolet</i>
<i>canter</i>	" "	<i>Canterbury</i> (the pace)
		<i>Canterbury pilgrim</i>
<i>consols</i>	" "	<i>consolidated annuities</i>
<i>fac-simile</i>	" "	<i>factum simile</i>
<i>miss</i>	" "	<i>mistress</i>

Among words derived from the Latin, *page* represents *pagina*, and *pill*, Lat. *pilula*. *Scrip* from *scriptum* might have been spelled *script*. *Before*, *behind*, came from A.S. *be-fore*, *be-hindan*.

Apocope of a single letter, e.g.—

riddle is from A.S. *rædel(s)* | *anvil* is from A.S. *anfil*

* The word *hospital* in Italian is *spedale*.

† The *ortolan* is a bird that frequents the garden (*hortus*).

<i>atum</i> is from A.S. <i>acumb(a)</i>	<i>even(ing)</i> is from A.S. <i>æfe(n)</i>
(that which is <i>combed out</i> ,	<i>game</i> " A.S. <i>game(n)</i>
<i>com</i>)	<i>relay</i> " Fr. <i>relai(s)</i>
<i>ale</i> is from A.S. <i>eal(u)</i>	<i>petty</i> " Fr. <i>peti(t)</i>

Syncope.

Definition.—*Syncope* is the dropping away of letters from the body of a word, causing coalescence of two sounds, e.g.—

From <i>draegen</i> comes <i>brain</i>	From <i>lawerca</i> comes <i>lark</i> and
" <i>treowen</i> " <i>twain</i>	" <i>lat erock</i>
" <i>cuning</i> " <i>king</i>	" A.S. <i>North folc</i> " <i>Norfolk</i>
" <i>cyrice</i> " <i>church</i>	" A.S. <i>weorth-scipe</i> " <i>worship</i>
" <i>myne</i> " <i>mind</i>	" <i>feower-tene niht</i> " <i>fortnight</i>
" <i>heafod</i> " <i>head</i>	" <i>mabede</i> " <i>made</i>
" <i>hliford</i> " <i>lord</i>	" <i>hafeth</i> " <i>hath</i>
" <i>hafoc</i> " <i>hawk</i>	

patron is a shortened form of *sacristan* | *palsy* is a shortened form of *paralysis*
surgeon " " *chirurgion* | *proxy* " " *procuracy*
peril " " Lat. *periculum* | *venom* " " Lat. *venenum*

idolatry is a shortened form of *idololatry* (Gr. *eidolo-latreia*, worship of idols)

A notable instance of a syncopated word is *alms*. *Alms* has been derived through the Fr. *almesse* from the Grk. ἀλεμμοσύνη, so that a word of six syllables has been contracted into one.

Some words are still in transition, as *bus(i)ness*, *medic(i)ne*, as regards sound, and possibly later on their spelling will be affected.

VI. Addition of Letters.

Not only are letters lost and taken away, they are also pre-
 fixed, inserted, or appended. Such additions are said to be
 effected by *Prosthesis*, *Epenthesis*, and *Paragoge*.

An addition at the beginning of a word is called *Prosthesis*.

An addition in the body of a word is called *Epenthesis*.

An addition at the end of a word is called *Paragoge*.

Prosthesis.

Added—

achievement (i.e. *achievement*), has become *hatchment*

azar (Spanish for *a die*), " *hazard*

cremle (Gr. a 'dweller in the desert'), " *hermit*

The Lat. *obsidem* has become *hostage*

The Lat. *altus* " Fr. *haut*, Eng. *haughty*

* Lat. *moneta*.

E added—

The French have softened the double consonant at the beginning of certain words by prefixing *e*, as *étincelle*, a spark, from Lat. *scintilla*; *étoile*, formerly *estoire*, from Lat. *stella*; *espérer*, to hope, from Lat. *sperare*, and several others. The *e* is not uncommonly absorbed, its place being marked by an acute accent on the initial *e*, as *écire* for *escire* (*escriere*), for *estat* (*statum*).

N added—

<i>an ewt</i> (A.S. <i>efeta</i> , an est),	has become	<i>a newt</i>
<i>an eg</i> (Danish)	"	<i>a nag</i>
<i>an ingot</i>	"	<i>a nugget</i>
<i>an eke-name</i>	"	<i>a nick-name</i>

S added—

<i>plash</i> has become <i>splash</i>	|	A.S. <i>fnéosan</i> has become <i>snare</i>
<i>melt</i> " <i>smelt</i>	|	A.S. <i>creosan</i> " <i>squid</i>

Paragoge.

(See the examples in Section III. of this Chapter.)

<i>b</i>	after <i>m</i> ,	as in	<i>thum(b)</i> , <i>lim(b)</i>
<i>d</i>	" <i>n</i> ,	"	<i>soun(d)</i> , <i>boun(d)</i>
<i>t</i>	" <i>n</i> ,	"	<i>ancien(t)</i> , <i>tyran(t)</i>
<i>t</i>	" <i>s</i> ,	"	<i>amid(s)</i> , <i>among(s)</i>
<i>h</i>	" <i>s</i> ,	"	<i>pus(h)</i> , <i>nouris(h)</i> , which contain

trace of this letter in their earlier forms.

The same thing is noticeable in *cash* (Lat. *capsa*), *radish* (Lat. *radicem*), and in *blandish*, *flourish*, *perish*, *cherish*; English representatives of Fr. *blancir*, *florir*, *perir*, *cherir*.

Epenthesis.

Numerous examples of Epenthesis have been given in Section III. of this Chapter under the head of Intrusive Letters. The following are typical illustrations:—

<i>b</i> inserted as in <i>slum(b)er</i>	|	<i>l</i> inserted as in <i>principl</i>
<i>p</i> " " <i>em(p)ty</i>	|	<i>g</i> " " <i>impre(g)ion</i>
<i>d</i> " " <i>kin(d)red</i>	|	<i>r</i> " " <i>grievous</i>
<i>t</i> " " <i>hois(t)ed</i>	|	<i>s</i> " " <i>island</i>
<i>n</i> " " <i>pupi(n)guy</i>	|	<i>z</i> " " <i>citizen</i>

VII. Transposition of Letters.

Metathesis.

times the order of letters is changed, a process called in classical languages Metathesis.

substitution of 'waps' for *wasp*, and of 'I axed him' for *asked him*, would probably be considered laughable in the mouth of a burlesque, and at witticisms no more brilliant these are not a few individuals will 'laugh consumedly.' It is therefore, be interesting to notice that the word for *wasp* in Anglo-Saxon was *wæps*, and that *acian* is the A.S. for *ask*. Following is a short list of words of which the consonants have undergone a similar transposition:—

cart, A.S. <i>crat</i> .	hoax, A.S. <i>husc</i> .
cruss, A.S. <i>cærcse</i> .	thresh, A.S. <i>therscan</i> .
clasp, A.S. <i>claps</i> .	third, A.S. <i>thrid</i> .
grasp, A.S. <i>graps</i> .	squash, A.S. <i>cwysan</i> .
grass, A.S. <i>gers</i> .	run, A.S. <i>yrnan</i> .
lisped, A.S. <i>lipped</i> .	

may compare also *firth* and *frith*, *bird* and *brid*. The word *nostrils* in Middle English was *nose-thirles*. In the Greek *θάλασσα* and *θάλασσαν*.

educated persons sometimes pronounce *venom* as '*remon*.' The transposition of the letters of their words is very noticeable in the talk of young children. Their artless prattle exemplifies perhaps one of the universal tendencies of human speech. A scholarly friend of ours often says *progidy* instead of *prodigy*. A large number of words which in the Anglo-Saxon language commenced with *hw*, now commence with *wh*. But in pronunciation the *h* is frequently dropped altogether.

when, where, A.S. <i>hwā</i> ,	whither, A.S. <i>hwider</i> .
anne, <i>hwær</i> .	wheat, A.S. <i>hwæte</i> .
or, what, why, A.S.	whale, A.S. <i>hwæl</i> .
ether, <i>hwet</i> , <i>hwi</i> .	white, A.S. <i>hwit</i> .
which, A.S. <i>hwil</i> , <i>hwile</i> .	wheel, A.S. <i>hwicol</i> .

VIII. Umlaut.

(OR THE SUFFIX MODIFICATION OF THE ROOT VOWEL.)

A root vowel is very frequently modified in words of German origin when a syllable is added, that is to say, the

addition of a mere suffix has a tendency to alter the word which it is added, and more especially to alter its vowel. This is what is called by the Germans Umlaut, and may be defined as a change of vowel through the influence of another vowel in the syllable that follows. Mr. Marsh says: 'The conception of a sound tends to put the vocal organs in a position to utter it.' The following are some changes in words, which may probably be reckoned as examples of Umlaut:—

From cat comes *kit-ten*.

" cock " *chick-en*.

" cook " *kitch-en*.

Even the addition of *th* or *d*, *er* or *ter*, will alter the vowel-sound.

Compare blow with *blast*.

" dear " *dearth*.

" do " *deed*.

" dry " *drought*.

" ear " *earth*.

" food " *fodder*.

Compare flow with *flood*.

" hale " *health*.

" high " *height*.

" lie " *lair*.

" long " *length*.

" wet " *water*.

Again—

Compare long with *linger*.

" old " *elder*.

Compare nation with *national*.

" vain " *vanity*.

Vowel-change is seen in the plural of *foot*, which is *feet*. It was once followed by an additional syllable (as *lim*, a limy one, once had a plural *leomu*), but the added syllable which caused the vowel to be altered has been dropped and forgotten. It is seen also in the plural of *child*, which is *children*, and in the feminine of *fox*, which is *vixen*, which, it must be remembered, was spelled originally *fix-en* or *fyx-en*. *Vixen* is now the only feminine form that shows vowel-mutation. In A.S. there were many others, e.g. *god*, a god; *gyden*, a goddess; *wulf*, wolf; *wyden*, she-wolf; etc. *Kid*, from *goat*, was formed probably on a similar principle.

IX. Popular Corruption.

The vulgar often transform a word of the meaning of which they are ignorant into something else, which, though scarcely intelligible, has a more familiar sound. Words so transformed

said to be disguised, for the true origin and meaning is frequently obscured by its new spelling. The word *barberry*, or *berberry*, affords an excellent instance of the working of an uninstructed etymological instinct. Its origin in the low Latin *berberis*, a word which signifies 'thorny tree,' but which carried no meaning whatever to the comprehension of the unlearned. The change of the two syllables into *berry* makes them significant, though it leaves the first syllable meaningless.

A LIST OF DISGUISED WORDS IN ENGLISH.

The apparent sense of each of these words is wholly or partly erroneous, and the true derivation is concealed. In accordance with the principle above stated, the words mentioned have assumed their present spelling.

the bocage (shrubbery) walk	has become	Bird-cage walk (London).
paragus	"	sparrow-grass.
officier (side-board man),,	"	beef-eater.
the churl's wain	"	Charles's wain.
crevisse	"	cray-fish.
haussée, a raised way,	"	causeway
blind - blind (A.S. <i>sam-</i>		
<i>blinde</i>) "		sand blind.
mouse (M.E. <i>tit-mose</i> ,		
little bird) "		tit-mouse.
wise-sayer, wise sayer	"	wise-acre.
quelques choses	"	kickshaws.
verde æris, the green of		
brass "		verdigris.
witch elm (drooping elm),,		witch elm.
vestige, Gk. <i>karyo-</i>		
<i>phyllon</i> , nut-leaf	"	gilly-flower
Jerusalem (turn to the		
sun, Ital.) artichoke	"	Jerusalem artichoke.

Clearly, in each of the following the true derivation and etymology is concealed by erroneous spelling :—

pelous, . . . comes from Old French *chate pelouse*, hairy cat (*pelouse*, from Lat. *pilosus*). Has no connection with *cow*.

- country-dance, a dance in which the partners face each other. From Fr. *contre*. Has no connection with country.
- andiron, . . . is from Old Fr. *andier*, a fire-dog. Has no connection with iron.
- chance-medley, from Fr. *chaude mie*, a hot fray. Has no connection with chance.
- counterpane, . . . from Lat. *cuculus puncta*, a stitched quilt. Has no connection with counter, or pane.
- ember-days, . . . from A.S. *ymb-rene* (*ymð*, about; *rene*, a circuit). Has no connection with embers.
- frontispiece, . . . from Lat. *frontispicium*. Has no connection with piece.
- well-a-day, . . . from A.S. *weð ða-dæ*. Has no connection with day.
- humble-pie, . . . pie made from the humbles (entrails) of the deer. Has no connection with humble.
- jerked beef, . . . a corruption of *charqui*, the South American name of the article. Has no connection with jerk.
- pent-house, . . . from *pentice*, Lat. *appendicium*. Has no connection with house.
- pickaxe, . . . from Old Fr. *pikois*, a pick. Has no connection with pick.
- posthumous, . . . from Lat. *postumus*, last. Has no connection with Lat. *humus*, the ground.
- furbelow, . . . from Fr. *falbala*, a flounce. Has no connection with fur or below.
- nickname, . . . properly an *eke-name*, i.e. an additional name. Has no connection with Nicholas or Nick.
- lute-string, . . . from Ital. *lustrina*, a shining silk, from Lat. *lustrum*, to shine. Has no connection with lute, or string.
- salt-cellar, . . . curiously enough *cellar* represents Fr. *salière*, a salt-house. Has no connection with cellar.
- saggar=safeguard.
- sauphirc=(St. Pierre=St. Peter), a marine plant. St. Peter on a mariner.

This principle extends also to whole phrases. Many curious illustrations are found in the old designations of certain taverns, such as—

'God encompasseth us' (a Puritan motto), has been changed into		
Caton fidele	"	The Goat and Compass
Boulogne Gate	"	The Cat and Fiddle
The Bacchanals	"	The Bull and Gate
The Rose des quatre saisons	"	The Bag o' Nails
	"	The Rose of Quarter Seasons

Similarly, the crew of H.M.S. *Bellerophon* were accustomed to call their vessel 'The Billy Ruffian.' Brasenose College,

ord, derives its name from *brew-house* (Old French, *brasen*).
 The 'O yes' of our law courts is a travesty of the Old
 French *oyez*, listen.

X. False Analogy.

The spelling of many words has been influenced by False
 Analogy, or the confusion of one word with another. In con-
 sequence of this the spelling is no longer a true indication of
 a word's origin and signification, e.g. —

ould (from A.S. *cuthe*) ought to have been written *coud*. An
l has been inserted on the analogy of *would* and *should*.
 But in these words the *l* belongs to the root (A.S. *wolde*,
sceolde).

land would be more properly spelled *iland*. The derivation
 is from A.S. *ey*. But the *s* has been added to make it
 look like *isle*, from Latin *insula*.

hyme would have been more properly written *rime*. The
 A.S. was *rim* (M.E. *rime*), number; and *rim craft* meant
 arithmetic. An *h* has been added on account of the
 similarity of this word to rhythm (Greek, *ῥυθμος*),
 where the *h* is quite proper.

league. The Latin original of *colleague* is *collega*. Whence
 then has the *a* been inserted after *e*? Perhaps from a
 supposed connection with *league*.

same-faced was originally *shame-fast*, from A.S. *sceam-fast*.
 The termination is the same as in *stead-fast*. But the
 word was supposed to be connected with *face*.

tongue is from A.S. *tunȝe*. Why, therefore, should it end in
ue? Perhaps on the analogy of French *langue*.

fright, accursed, etc., were originally *a-fright, a-cursed*.
 They have been confused with Latin words in *aff, acc*,
 and the consonant doubled.

lanthorn comes from Latin *laterna*. The word was errone-
 ously supposed to have some connection with *horn*.

sweet-heart should have been spelled *sweet ard*. The ter-
 mination is the same as in *reward, duliard*. The word
 has no connection with *heart*.

Righteous (from A.S. *riht-wis*) has somehow got confused with Adjectives in *-ous*, like *pious*. *Wis* in A.S. meant 'way, mode.' *Righteous* ought properly to have been spelled *right-wise*.

' For Godd es ever on ri(g)ht-wis side,
Werrand (warring) again wraug-wis pride.'

Partner is from French *partener*, a partitioner. In this word the *t* is said to be owing to a misreading of *t* for *c*, the letters being alike in many MSS.

Likelihood (from *like* and the termination *hood*, A.S. *heit*) has perhaps been corrupted by following the spelling of *livelihood* (A.S. *lif-leda*, course of life).

XI. Words altered by Accident.

There is a curious group of words whose disguise has been caused by the coalescing of the Article with its Substantive. The popular pronunciation, after which, when the two words were committed to writing the separation was made in the wrong place.

Thus *adder* is the A.S. *nældre*, and ought therefore to have been spelt *nadder*; but in consequence of 'a nadder' being pronounced 'anadder' the *n* came to be regarded as belonging to the Article, and the words were wrongly written down 'adder.' The same thing has happened with *apron* (Old *naperon*, a napkin), with *auger* (M.E. *navigor*, nave pier), with *orange* (Pers. *naranj*), with *ouch* (M.E. *nouche*), and *umpire* (M.E. *nom-peere*, non-peer, i.e. odd man).

Conversely, the *n* of the Article has adhered to the Substantive in *newt* (M.E. *enote*), in *nick-name* or *eke-name*, an additional name, and in *nugget* for 'an ingot.' Similarly, *the nonce* is a corruption of A.S. *for than anes*, where the *the* originally belonged to the Demonstrative.

The pronunciation of *cow-slip* has been corrupted from *cow's lip*. See *oxlip*.

Thus closes our investigation of the changes to which words are subject as regards their **Form**. In the next chapter shall occupy ourselves with an examination of the changes to which words are subject in respect of their **Meaning**.

OF ALTERATIONS IN THE MEANING OF WORDS.

Specialization of Words—Generalization—Degradation—Elevation—Abstract for Concrete—Metaphorical substituted for Literal Meanings—Euphemism.

*'Ut sylvæ foliis pronos mutantur in annos,
Prima cadunt; ita verborum vetus interit ætas,
Et juvenum ritu florent modo nata vigentque. . . .
Debemur mortî nos nostraque. . . .*

*. . . . Mortalia facta peribunt
Nedum sermonum stet honos et gratia vivax.*

*Multa renascentur, quæ jam cecidere, cadentque
Quæ nunc sunt in honore vocabula, si volet usus
Quem penes arbitrium est et jura: et norma loquendi.'*

—HORACE.

Besides changes of form, the words of a language are subject to continual changes of signification. The meaning of many words undergoes a change even within the memory of a single generation. The most important of these changes are indicated in the sections following.

1. Specialization of Words.

Many words are now used with a narrower and more restricted meaning than they formerly possessed. Words that have thus narrowed their sense are said to have been 'specialized.' This is sometimes referred to as 'the Law of Contraction.'

Thus, *acre* meant at one time an ordinary 'field;' a *furlong* meant a 'furrow-long;' a *peck*, a 'poke or bag;' a *gallon*, a 'pitcher;' and a *yard*, a 'wand or stick.'

Extravagant had the general meaning of 'wandering,' and *extrarbitant* of 'out of the way,' or 'uncommon.' The former word is now used chiefly as an epithet of behaviour, or of expenditure, or of some exhibition of the feelings. The latter is now rarely used, except when we are speaking of demands or charges.

The meaning of *birds* is now often restricted to 'partridges,' and *bark* to 'Jesuits' or 'Peruvian bark.' In many households *girl* is used for 'servant;' and the agriculturist under-

stands by *roots* such roots as 'turnips,' etc., and not the fruit of trees, grains, or flowering plants.

Other examples are *advertise*, *aggravate*, *claim* (*claim*), *corroborate*, *fable*, *ferocious*, *mansion*, *modest*, *vision*, *vulgar*.

2. Generalization of Words.

When a word has enlarged its meaning, and become capable of a wider application, it is said to have been 'generalized.' This process is the converse of 'specialization.' It is sometimes called 'the Law of Extension.'

Thus, *influence*, which at one time meant 'the power of stars,' now stands for any modifying power. *Triumph*, which meant a 'procession to illustrate a victory over a conquered enemy,' now means 'victory in general.' Similarly, *private*, which formerly had a technical meaning, viz. 'a law pertaining to an individual,' now means, generally, 'any right enjoyed by a part only of the community.'

Other examples are *preposterous*, *provariate*, *equivocate*, *decimate*, *idea*, *pomp*, *legion*, *fine*, *place* (*platea*, a broad street), *prejudice*.

3. Degradation of Words.

A large number of words have been 'degraded,' that is, they have acquired a worse meaning than they originally possessed, or are used in a less dignified sense. This is sometimes referred to as 'the Law of Deterioration.'

Knave formerly meant 'servant'—it now stands for 'a rogue.' *Libel* was but a 'little book'; *villain*, a 'peasant'; and *captivity* a 'captive.' The word *imp* at one time meant 'child'—'scion,' and a poet could write of the Muses—

'Ye sacred *imps* that on Parnassus dwell,'

without any intention of bringing into ridicule the objects of his pretended veneration.

	Present Meaning.	Former Meaning.
<i>Gossip</i> ,	A garrulous trifler.	A sponsor.
<i>Churl</i> ,	A rude person.	A rustic labourer.
<i>Sexton</i> (<i>sacerdotal</i>),	A grave-digger.	A keeper of sacred
<i>Tinsel</i> ,	Worthless trumpery.	ments.
<i>Silly</i> ,	Foolish.	Something shining.
		Blessed.

	Present Meaning.	Former Meaning.
<i>Simple,</i>	Foolish.	Artless.
<i>Priser,</i>	A tedious speaker or writer.	A prose writer.
<i>Prig,</i>	A heathen.	A villager.

(Other examples are *pragmatical, clown, impertinent, antic, trifling*, etc.)

VULGARIZATION OF WORDS.

'Words,' says the late Archbishop Trench, 'frequently fall into disuse owing to their being accounted vulgar. In some inexplicable way there comes to be attached to them something of ludicrous, or coarse, or vulgar, from a sense of which they are no longer used in earnest writing, and fall out of the discourse of those who desire to speak elegantly.' 'Not, indeed,' he afterwards explains, 'that the degradation which overtakes certain words is in all cases inexplicable. The unheroic character of most men's minds, and their consequent intolerance of that heroic element which they cannot understand, is constantly at work, often with too much success, in taking down words of nobleness from their high pitch, and, as the most effectual way of doing this, in casting an air of mock-heroic about them. Thus, in modern French, a glass of brandy, poured into a cup of black coffee, is a *Gloria*; while "*to dub*," a word resting on one of the noblest uses of chivalry, has now something of the ludicrous about it, as also has the Adjective *dauntless*.' 'Words like these,' continues the Archbishop, 'so used belong to that serio-comic, mock-heroic diction, the multiplication of which, as of all parodies on greatness, is everywhere a sign of evil augury for a nation that welcomes it with favour—is at present a sign of evil augury for our own.'

The following illustrations are sufficient to show how words that have now a ludicrous or undignified signification were at one time thought fit for the language of weighty and solemn compositions:—

Pile occurs in the P.B. version of the Psalms; *noddle*, in Hawes's poetry; and *sconce*, in Wiclif's version of the Scriptures.

In Wiclif's translation of Ps. cxxi. 4, we have—

'Lo, He schall not *nasse*, nether slepe, that kepeth Israel;'

which the P.B. translates—

'Behold ! He that keepeth Israel shal' neither slumber nor sleep.'

Wyclif's translation, again, has—

'Barnabas and Paul rent their clothes, and *skipped out* among the people'

Coverdale's translation of Canticles ii. 8, is—

'My beloved cometh *hopping* upon the mountains.'

In the Bible of 1551 A.D. we read—

'The Lord *trounced* Sisera, and all his host.'

Tyndale's translation of Heb. xii. 22, 'A sight of angels,' would now be accounted a vulgarism; nor should we now speak of a device of Satan as 'a *flam* of the devil.' In Holland's *Liuy*, the Romans are 'in the *dumps*' after their defeat at Cannæ. In Golding's *Ovid*, a person fears that he will 'go to *pot*.' Even Milton, speaking of the temptation of Christ, alludes to His course through the air as 'His airy *jaunt*.' The same writer has the phrase, 'to *save* one's *basen*.' Cf. crafty, cunning, knave, silly, simple, innocent, gloss, ennui, etc.

4. Elevation of Words.

On the other hand, the meaning of many words has improved, though their number is few in comparison with words that have deteriorated. This is sometimes referred to as 'the Law of Amelioration.'

Fond, which now means 'affectionate,' meant at one time 'foolish.' This word still bears this meaning in the North of England.

Humility, which denoted 'a low condition,' is now the name of a Christian virtue; *skewed* is no longer 'wicked,' and a *minister* denotes something more honourable than a 'servant.'

Busy no longer means 'restless' (comp. *busybody*), nor *nicer* 'fastidious.'

Generous, *gentle*, *ingenuous* formerly denoted only good birth, but are now expressive of moral excellence.

The names *Christian*, *Methodist*, *Quaker*, etc., were at one time terms of reproach, but have lost their reproachful application.

Note also—Paradise (a royal park), angel (messenger), martyr (a witness), sacrament (a military oath), etc. Each of these words has acquired a more dignified meaning than it possessed originally.

Abstract for Concrete.

Abstract terms are used for Concrete. An Abstract Noun is the name of a quality, action, or state. These names are, however, frequently employed to denote, instead of a quality, the *thing* in which quality exists; and instead of an action, the *act* or *result* of that action, e.g.—

	<i>Abstract Meaning.</i>	<i>Concrete Meaning.</i>
<i>ature,</i>	A state or condition.	Old people.
<i>ure,</i>	The act of ridiculing.	A ridiculous picture, etc.
<i>ure,</i>	Girding.	A girdle.
<i>ition,</i>	The act of putting together.	The thing put together.
<i>ult,</i>	Advice.	An advocate.
<i>om,</i>	Making.	The Universe (conceived as made).
<i>ure,</i>	The act of putting inside.	The thing put inside.
<i>ure,</i>	The act of putting out.	The thing brought out of concealment.
<i>th,</i>	The act of believing.	The thing believed in.
<i>ership,</i>	Union, brotherhood.	One of the rewards of academical proficiency.
<i>ion,</i>	The act of imagining.	The product of imagination.
<i>ure,</i>	Rending asunder.	A rent.
<i>istry,</i>	The office of a minister.	The body of ministers.
<i>ting,</i>	The act of laying on colours.	The thing produced by so doing.
<i>stiat,</i>	The office of a priest.	The aggregate of priests.
<i>ry,</i>	The condition of a Sovereign.	A tax; the members of the Royal family.
<i>ership,</i>	Critical acumen.	A reward of literary ability.
<i>tion,</i>	The function of storing up.	The matter thus stored up.
<i>ing,</i>	The act of cleansing.	What is cleansed.
<i>ing,</i>	The act of conquest.	Winnings (plur.), gains.
<i>ut,</i>	A state or condition.	A young person.

This list might be indefinitely extended.

A Metaphor.

Metaphorical meanings of words are substituted for their real meaning. Either (1) a **thing** is called by the name of some other thing, in order to express some real or fancied resemblance between them; or (2) the name of one **action or quality** is substituted for the name of another action or quality, because the two either are, or are supposed to be, in some way connected with each other. Thus, for instance, we speak of the mind's

eye, the heart's *load*, the *sweat* of one's brain, or the *glance* of a glance; or, again, we *grasp* an idea, *let fall* a hope, *bury* ambition, or (let us hope) *bury* our resentment; or else, e.g. the ship *ploughs* the waves, the sun *plunges* into the waves *sleep*, or the mountain *watches over* and guards a peaceful valley. The use of Metaphor pervades both spoken and the written language, and almost infinite instances of its employment might be collected. Examples are—

A <i>sweet</i> voice.	A <i>rough</i> accent.	<i>Frowning</i> mountains.	<i>Rugged</i> fountains.
A <i>soft</i> whisper.	<i>Laughing</i> sunshine.	<i>Prattling</i> brooks.	<i>Crying</i> clouds.
A <i>sharp</i> scream.	<i>Whispering</i> gales.	<i>Roaring</i> waters.	<i>Scouring</i> brooks.
A <i>piercing</i> shriek.	<i>Sighing</i> oaks.	<i>Flaming</i> announcements.	<i>Diastolic</i> tones.

7. Euphemism (from *Euphues*, a fantastic romance by Lyly. See Table of Literature).

Disagreeable things are often called by inoffensive names. It seems as though a half-unconscious effort were made to soften or hide the offensiveness of certain things by giving them a neutral or slightly favourable appellation. For instance, 'to steal' is sometimes altered into 'to commit a dishonesty'; downright dishonesty is designated 'sharp practice'; to commit an offence against society is 'to get into trouble'; a glutton or gormandizer is a 'bon-vivant,' as though his life afforded an example of 'good living.' The vice of drunkenness is softened in many mitigated expressions, such as, 'having a little to drink,' and 'being three sheets to the wind.' A licentious life is spoken of as 'gay.' Superstitious associations sometimes prohibit direct reference to death; we say, 'if anything happens.' This principle pervaded the speech of the ancients as well as modern nations, and many examples may be met with in Greek and Latin. Thus the Greeks spoke of the Furies as the Eumenides (kindly spirits), and the Furies instead of being called by a name meaning 'fatal to sinners,' bore an appellation which denoted friendliness. These names will readily occur to the recollection of the student.

PART VI. PROSODY.

Prosody is that part of grammar which treats of the laws of Verse.

Rhythm is a principle of proportion introduced into language.

When the regularity of Rhythm is so great that it can be reduced to a law, it loses the name of Rhythm, and becomes Metre.

Metre Defined.

Metre is the recurrence, within certain intervals, of syllables similarly affected.

Three kinds of Metre—

- (1) Syllables may be similarly affected in regard to *quantity*, as in Classic Metres. By quantity is meant the time necessary to pronounce them. In regard to quantity, syllables are either *long* or *short*.
- (2) They may be similarly affected in regard to their sounds, either *initial*, as in Anglo-Saxon, or *final*, as in our Common Rhyme.
- (3) They may be similarly affected in regard to their *accents* only, as in all English Blank Verse.

I. MODERN ENGLISH POETRY.

Modern English Poetry is based on two things, viz.—(1) Accent, and (2) Rhyme. Accent means the stress of the voice. The accent in English is generally on the Root of the word.

Foot, Verse, Couplet, Stanza.

The smallest recurring combination of syllables is called a Foot.

A combination of Feet for metrical purposes is called a *Foot*.
A *Couplet* consists of two Verses.

The number of Verses in a *Stanza* is variable, but all the Stanzas in the same Poem have generally the same number of Verses.

Note.— Sometimes *line* is used for *verse*, and *verses* for *stanza*.

Names of Feet.

There are three kinds of Feet, viz.—

- (1) Monosyllabic,
- (2) Dissyllabic, and
- (3) Trisyllabic Feet.

The two latter admit of subdivision.

The Monosyllabic Foot is of rare occurrence in poetry.

There are four kinds of Dissyllabic Feet—

- (1) The Iambus.
- (2) The Trochee.
- (3) The Spondee.
- (4) The Pyrrhic.

The Trisyllabic Feet are also four, viz.—

- (5) The Dactyl.
- (6) The Anapæst.
- (7) The Amphibrach.
- (8) The Tribach.

In the following table the marks (—) and (·) are to be understood as denoting not *Long* and *Short*, as in Latin poetry, but (1) an *Accented* syllable, and (2) an *Unaccented* syllable, respectively:—

<i>Iambus</i> ,	·	—	as in	â-lôre, possêss.
<i>Trochee</i> ,	·	—	"	rôsy, sillô.
<i>Spondee</i> ,	·	—	"	fôrtly, with, hêuccôrtly.
<i>Pyrrhic</i> ,	·	·	"	fôr â, ôn â.
<i>Dactyl</i> ,	·	·	"	holmêss, rûmôus.
<i>Anapæst</i> ,	·	·	"	dô I sleêp? dô I drêam?
<i>Amphibrach</i> ,	·	·	"	chêrvâ, chêrvât.
<i>Tribach</i> ,	·	·	"	lêi us â-lôre, fôr â rêlôre.

A **Foot** may consist either of one word, or of parts of two or three.

The Feet that are principally used are the **Iambus**, the **Trimeter**, and the **Anapæst**, and hence they are called the **Principal Feet**. The other Feet are called **Secondary**, their use being to diversify and embellish the poem. A syllable over the regular measure is called *Hypermeter*. Lines ending in an incomplete foot are called **Catalectic** or **Truncated**.

Rhyme Defined.

Rhyme consists in a similarity of sound in the final syllable of two or more words. *It is addressed to the ear, not the eye.* *straight* and *weight* are rhymes, but *said* and *laid* are not. Rhyme must commence on an accented syllable. From the accented vowel of that syllable to the end, the two or more words intended to rhyme must be identical in sound, but the parts preceding the accented vowel must be dissimilar in sound. Hence, to form a perfect Rhyme, three things are essential:—

- (1) **That the vowel sound and the parts following it be the same.**
- (2) **That the parts preceding the vowel be different.**
- (3) **That the rhyming syllables be accented alike.**

EXAMPLES.—*Confine* and *défine* do not rhyme, nor do *height* and *light* (though they have four letters identical), but *sky* rhymes with *try*, though they have only one. *Milk* and *fill*, *bear* and *bare*, *sly* and *happily*, are all imperfect rhymes. So are *though* and *cough*, *breath* and *beneath*. These, though spelt alike, they are pronounced differently. On the other hand, perfect Rhymes may be spelt differently if pronounced alike.

Double and Triple Rhyme—

Sometimes the Rhyme is not in the last syllable, but in the penultimate, e.g. *coward* and *Howard*:—

‘What can enoble sots, or slaves, or cowards?’

Alas! not all the blood of all the Howards.’—*Pope*.

Strictly speaking, this is not a Rhyme at all (see Definition).

Penultimate syllables rhyme, and the ultimate are identical. However, it is usual to call this a Double Rhyme.

Other examples of **Double Rhyme** are—*caring*, *daring*; *best*, *brightest*; *concealing*, *revealing*, etc.

Triple Rhymes extend over three syllables, as—*beautiful*, *fool*, *article*, *participle*; *Sunderland*, *Blunderland*.

Quantity is the time necessary to pronounce a syllable dis-

tinctly. Thus the quantity of '*lines*' is said to be *long*, compared with the quantity of '*in*,' which is said to be *short*. Quantity has quite a secondary position in English Metre. In some languages, *e.g.* the Latin, syllables are divided by certain rules into *long* and *short*, and Metre consists of long and short syllables recurring in certain positions. English Metre concerns itself mainly with the accents.

We may therefore define, *e.g.* an Iambic Foot, not as a 'short syllable preceded by a short,' as in Latin, but as 'an accented syllable preceded by one that is unaccented;' and a Spondee as consisting not of 'two long syllables,' but of 'two accented syllables.' With this qualification, *i.e.* by substituting the idea of 'accented' for *long* and 'unaccented' for *short*, we may find it useful to recollect those old lines of Coleridge, which have aided many a schoolboy in learning his Latin Prosody:—

'Trochee | trips from | long to | short;
From long | to long | in sol | emu sort
Slow Spon | dee stalks | —strong foot, | yet ill able
Ever to | come up with | Dactyl tri | syllable.
Iam | bies march | from short | to long;
With a leap | and a bound | the swift An | apasts throug;
One syllable long with one short at each side
Amphibua | chys hastes with | a stately | stride.'

Lines or verses are classed in two ways, according to

1. *The number of feet they contain*, and
2. *The kind of feet*.

1. A line containing one foot is in English versification called *Monometer*.

"	two	feet	"	<i>Disometer</i>
"	three	"	"	<i>Trimeter</i>
"	four	"	"	<i>Tetrameter</i>
"	five	"	"	<i>Pentameter</i>
"	six	"	"	<i>Hexameter</i>
"	seven	"	"	<i>Heptameter</i>
"	eight	"	"	<i>Octometer</i>

Lines ending in an incomplete foot are called *Catalectic* or *Truncated*; as—

'Hôw I | lôve the | sylvan | grôve.' |

Lines having a superfluous syllable are called *Hypermetric* or *Hypermetric*; as—

'With wân | ton heéd | and gld | dy can | ñing.'

It is difficult to judge whether a verse should be called (say) a *Hypermetrical Tetrameter* or a *Catalectic meter*; and grammarians are not agreed upon the point. The most sensible but not universally received rules are—

Be guided by the accompanying lines.

If the defective foot contain the fundamental accent, account it *Catalectic*; if the accent be lacking, reckon the foot *Hypermetrical*.

We have also Iambic, Trochaic, Anapæstic, Dactylic, and Amphibrachic lines.

ON THE DIFFERENT KINDS OF METRE.

A student of Prosody would do well to study the Tonic Sol-Fa System of Musical Measures.

Dissyllabic Verse.

(A) Iambic Measures (Weak, Strong).

Double rhymes cannot occur in Perfect Iambics.

In the following quotations the incidence of the accent will be marked by the mark ('), no mark being used for the unaccented syllables. Perpendicular lines divide the verse into feet.

Iambic lines of one foot (Monometer) are of rare occurrence. Such would be—

' These fears,
These tears.'

(b) Iambic Dimeter.

' The strains | decy |
And mélt | away. — *Pope*.

' The néc | tared wáve |
Lyác | us gave. — *Moore*.

(c) Iambic Trimeter.

' Alóft | in áw | ful státe |
The Góð | like hé | ro sáť. — *Dryden*.

(d) Iambic Tetrameter.

' The máš | ter sáw | the máð | ness ríse, |
His g'úw | ing checks, | his ár | dent éyes. — *Dryden*.

This measure is often used in alternate rhymes, e.g.—

'I hold it true what'er befall,
I feel it when I sorrow most;
'Tis better to have loved and lost,
Than to have never loved at all.'—*Fannyson*.

A stanza of four verses of this metre is sometimes called **Long Measure**. It is frequently employed in sacred poetry. e.g.—

'The morning flowers display their sweets,
And gay their silken leaves unfold,
As careless of the noontide heats,
As fearless of the evening cold.'

(e) *Iambic Pentameter*.

'The cur | few tolls | the knell | of part | ing day, |
The low | ing herd | winds slow | ly o'er | the sea; |
The plough | man home | ward plods | his way | ry way, |
And leaves | the world | to dark | ness and | to me.'—*Gray*.

This is what is usually called **Heroic Metre**. It was much used by Chaucer, Dryden, and the poets of the 18th century for satirical, narrative, didactic and general poetry.

A series of unrhymed Iambic Pentameter is called **Blank Verse**.

'Is this | the ré | gion, this | the soil, | the clime, |
Said then | the list | arching | el, this | the seat.'—*Milton*.

(f) *Iambic Hexameter or Alexandrine*.

Alexandrine Verses are used to relieve the monotony of Pentameters. Pope, who employed the Pentameter, ridicules the use of this measure, as follows:—

'A need | less Al | exand | rine ends | the song, | (Pentameter)
Which, like | a wound | ed snake, | drags its | slow length | along.' |

(g) *Iambic Heptameter*.

'Where át | full oft | I smiled | to see | how all | thasethée, | (Hexameter)
From boy | to man, | from min | to boy, | would chop | and change |
degré' (Heptameter).—*Surrey*.

Common or Service Metre.

Common Metre consists of Iambic Tetrameter and Iambic Trimeters alternately. Sometimes both the Tetrameters and

Trimeters have rhymed endings, and sometimes the Trimeters only.

Such an arrangement of this verse is frequently employed in hymns and ballads. It is sometimes called **Service Metre**, owing to the fact of its being used in the English metrical version of the Psalms of David.

The Common Metre may be regarded as the Iambic Heptameter divided into two parts.

Hypermeter.

It often happens, especially when a double rhyme is employed, that lines have one or more syllables in excess. Thus—

Trimeter.

With an additional syllable or Hypermeter—

'In ró | ses Cú | píð peép | ⁺ing,
Distúrbéd | a beé | a sleép | ⁺ing.'

Tetrameter.

With an additional syllable or Hypermeter—

'The bróws | ing cáin | els' bélls | were tínk | ⁺ling,
She sáw | the déw | the gráss | besprink | ⁺ling.'

(B) Trochaic Measures (Strong, Weak).

(a) Trochaic Monometer.

'Túrning,
Búrning,
Chánging,
Ránging.'—*Rosamond's Song by Addison.*

(b) Trochaic Dimeter.

'Gloóms in | vñing |
Birds de | lñhting.'—*Addison.*

(c) Trochaic Trimeter.

'Whén the | wórlð is | bríghtest ;
Whén our | hópes are | líghtest.'

With an additional syllable or Hypermeter—

'Côme and | trip it | ás you | gó,
On the | light fan | tástic | tœ.'

(This is the Trochaic measure most generally employed. would prefer to call it a Catalectic Tetrameter.)

(d) *Trochaic Tetrameter.*

'Whén the | wrángling | bélls had | énted,
Silence | ón the | tówn de | scéended.' — *Longfellow.*

(e) *Trochaic Pentameter.*

'Eách man's | chimney | is his | Gólden | Mile-stone, |
Is' the | céntal | póint from | which | he méasures.' — *Longfellow.*

(f) *Trochaic Hexameter.*

'O'ny | Thóu art | hóly, | theré is | nóne be | side Thee.' |

This measure is of very rare occurrence.

(g) *Trochaic Heptameter.*

'Hásten, | Lórd, to | réscue | mé, and | sèt me | áse from | tróuble; |
Sháme Thou | thóse who | séek my | sóul, se | wárd their | misc-
dóuble.' — *Heber.*

Trochaic lines are generally imperfect, being either (and sometimes it is difficult to discover which) hypermetrical or catalectic. Otherwise all rhymes in Trochaic verse would have to be double ones. Thus they may be regarded as *Jambic* lines without the introductory weak syllable or *Anacrusis*.

Trisyllabic Verse.

ANAPÆSTIC MEASURES (Weak, Weak, Strong).

(a) *Anapæstic Monometer.*

'Dreadful gleáms |
Dismal screáms |
Fires that glów |
Shrieks of woe.' — *Pope.*

(b) *Anapæstic Dimeter.*

'Let the loud | trumpet sóund |
Till the roofs | all a-round |
The shrill ech' | o'er rebound.' — *Pope.*

(c) *Anapaestic Trimeter.*

' In the steer | age a wòm, | an I sàw, |
Such at least | was the fòrm | that she wòre.' — *Cooper.*

(d) *Anapaestic Tetrameter.*

' And the sèn | tìnel stàrs | set their wàtch | in the sky,' — *Campbell.*

Another example is found in Dr. Watts's well-known lines—

' 'Tis the vóice | of the slúg | gard; I heard | him complain,
You have wáked | me too soon, | I must slúm | ber again'.

Double rhymes cannot occur in perfect Anapaestic Measures. Iambic, Trochaic, and Anapaestic Feet admit occasionally of intermixtures with each other, and also with the Secondary Feet, which produces a pleasing variety in our versification.

Dactylic Measures (Strong, Weak, Weak).(a) *Dactylic Monometer.*

' Merrily,
Cheérily.'

(b) *Dactylic Dimeter.*

' Cánnon to | right of them,' — *Tennyson.*

(c) *Dactylic Trimeter.*

' Beautiful, | wróng'd, and un | fórtunate,
Deáth she is | séeking im | pórtunate.'

Perfect specimens of Dactylic metre must have **triple rhymes**, and therefore most verses are either *catalectic* or *hypermetrical*.

' Solemnly, | móurnfully | deáling its | dóle' (Hypermetrical). — *Longfellow.*
' Angels ad | óré him in | slúmber re | clín'ing' (Hypermetrical). — *Heber.*

These two instances, as the incomplete foot contains the strong accent, we would rather regard as *Catalectic Tetrameters*.

Amphibrachic Measures (Weak, Strong, Weak).(a) *Amphibrachic Monometer.*

' Perdítion |
Contrítion.' |

(b) *Amphibrachic Dimeter.*

' Like an ármy | defeáted, |
The snów hath | retréated.' — *Wordsworth.*

Perfect specimens of this metre must have double rhymes.

'The black bands | came over | (Perfect).
The Alp's and | their snow' | (Catalectic).—*Bryon*

(c) *Amphibrachic Trimeter.*

'And falling | and crawling | and sprawling, |
And driving | and riving | and striving.'—*Cataract of Fother.*

Written as follows, this example will also serve for the Monometer:—

'And falling
And crawling
And sprawling.'
'My banks they | are furnished | with bees, |
Whose murmur | invites one | to sleep' | (Catalectic).—*Shenstone*

Amphibrachic Tetrameter.

'The flesh was | a picture | for painters | to study, |
The fat was | so white and | the lean was | so ruddy.'
—*Goldsmith.*

Several grammarians give the above verses as Hypermetric Trimeters; we think them Tetrameters.

'O come back | to Érin, | Mavórneen, | Mavórneen.'
—*Song.*

'But méeter | for thee, gen | the lover | of Nature, |
To láy down | thy head like | the meek mount | ain lamb' | (Catalectic).
—*Scott*

The student must carefully note—

1. That in many poems the various meters are combined.
2. That in the same verse *Iambics* and *Trochees* or *Dactyls* and *Anapaests* may be intermingled;
3. That consequently it is quite consistent with accuracy to place a line in two different classes, e.g.—

An *Amphibrachic* line may be viewed as an *Anapaest*, if we consider its first two syllables *Iambic*.

A *Dactylic* line may be regarded as *Amphibrachic*, if we class its first two syllables as a *Trochee*, etc.

Blank Verse.

Strictly speaking, any kind of unrhymed verse is Blank Verse. The title, however, is usually reserved for unrhymed lines of Iambic Feet, or Iambic Pentameters. Shakespeare in his plays, and Milton in his immortal epics, generally utilize this form. It admits of a few licences, as follows:—

- (a) A Trochee or Anapaest may be substituted for an Iambus in any part of the line, but rarely occurs in the second or fifth foot.

- (b) An extra syllable is frequently added to the last foot—

'Tis nó | alóne | my línk | y cloák, | good mó | ther.'

- (c) Shakespeare often writes short lines. (Some irregularities may be explained by the custom of placing ejaculations, appellations, etc., out of the regular verse.)

- (d) Syllables are dropped or softened, e.g.—

'That máde | great Jóve | to húm | ble him tó | her hánd.'

(Here *-ble him to* are pronounced almost like *-blim to*.)

'Place bárrels | of pírch | upón | the fát | al stáke.'

(Here *barrels* is pronounced almost like *barls*.)

- (e) Sometimes, on the other hand, words are lengthened. The letter *r*, for instance, is frequently pronounced in Shakespeare as though an extra vowel were introduced between it and the preceding consonant, e.g.—

'There áre | the pár | ents óf | these chíl | d(e)rén.' |

'But whó | is mán | that is | not áng | (e)rý?' |

In these lines *children* and *angry* are pronounced as words of three syllables, a licence favoured by their derivation.

Stanzas.

metrical verses may be grouped in an endless number of ways; but when a particular arrangement regularly recurs, it

constitutes a **Stanza** (Italian *stanza*, French *stanze*, *estancia* = a pause or stay), at the close of which is generally a rhythmic pause.

It is plain, again, that the number of kinds of stanza may be invented is simply incalculable; but in practice it is found that a few kinds only are in popular favour. Of these the longest and most important are—

The Spenserian Stanza. | Ottava Rima. | The Sonnet.

Spenserian Stanza—

This stanza is formed of nine lines, the first eight being Iambic Pentameters, and the last line an Alexandrine. The rhyming lines are the 1st and 3rd; the 2nd, 4th, 5th, 8th, and the 6th, 8th, and 9th. Spenser wrote the *Fairie Queene*, Byron his *Childe Harold*, Kirk White his *Christie Liddel*, Shelley his *Adonais*, in this stanza.

Ottava Rima—

This is a comparatively simple arrangement of eight heroic lines, the first six of which rhyme alternately, the last two rhyming together.

The Sonnet—

It is of Provençal origin, of Italian elaboration, of Spanish, French, German, and English adoption. It was used by Dante in *Italy*, Goethe in *Germany*, Shakespeare, Milton, Wharton, and Wordsworth in *England*, have most successfully attempted its composition.

It is apt to degenerate, as in *bouts rimes*, into a mere plaything.

The Sonnet proper is a short poem consisting of fourteen lines, in Iambic (originally Hypermetric) Pentameters, and is divided into two chief parts—I. The **Octave**; II. The **Sestet**. The **Octave** is subdivided into *Quatrains*, and the **Sestet** into *Terzettes*.

There should be only **four rhymes, two in the Octave and two (sometimes three) in the Sestet**.

Wordsworth's Sonnet written on Westminster Bridge

the genuine Italian type, and is of such great beauty that we give it in full :—

Two rhymes.

Quatrain.	1.	'Earth has not anything to show more fair :	(1) <i>fair</i>
	2.	Dull would he be of soul who could pass by	<i>wear</i>
	3.	A sight so touching in its majesty :	<i>bare</i>
	4.	This City now doth, like a garment, wear	<i>air</i>
Quatrain.	5.	The beauty of the morning ; silent, bare,	(2) <i>by</i>
	6.	Ships, towers, domes, theatres, and tem- ples lie	<i>majesty</i>
	7.	Open unto the fields, and to the sky :	<i>lie</i>
	8.	All bright and glittering in the smoke- less air.	<i>sky</i>
Terzette.	9.	Never did sun more beautifully steep	Two rhymes used alternately.
	10.	In his first splendour, valley, rock, or hill ;	
Terzette.	11.	Ne'er saw I, never felt, a calm so deep !	
	12.	The river glideth at his own sweet will :	
	13.	Dear God ! the very houses seem asleep ;	
	14.	And all that mighty heart is lying still !	

There are three methods of rhyming the OCTAVE—

- I. The ordinary method, as in Wordsworth's instanced Sonnet.
- II. A rarer method, where the eight lines rhyme alternately.
- III. A very rare method, where the *first quatrain* is written as in I., and the *second quatrain* as in II.

There are two principal methods of rhyming the SESTETTE—

- I. The ordinary method (employing only two rhymes), as in the given specimen.
- II. The method which employs **three** rhymes.

The form of the *Octave* is much less variable than that of the *Sestette*. In the latter, many poets employ the rhymes (two or three) in any order. See **Milton**, '*Sonnet on reaching the Age of Twenty-three*,' $\begin{smallmatrix} 9 \\ 13 \end{smallmatrix} \}$, $\begin{smallmatrix} 10 \\ 12 \end{smallmatrix} \}$, $\begin{smallmatrix} 11 \\ 14 \end{smallmatrix} \}$; '*Sonnet to a Virtuous*

Young Lady, $\begin{smallmatrix} 9 \\ 12 \end{smallmatrix} \left\{ \begin{smallmatrix} 10 \\ 13 \end{smallmatrix} \right\} \begin{smallmatrix} 11 \\ 14 \end{smallmatrix} \right\}$; '*On the Detraction of*
Treatises, $\begin{smallmatrix} 9 \\ 12 \\ 14 \end{smallmatrix} \left\{ \begin{smallmatrix} 10 \\ 11 \\ 13 \end{smallmatrix} \right\}$; '*To Mr. Lawrence,* $\begin{smallmatrix} 9 \\ 11 \end{smallmatrix} \left\{ \begin{smallmatrix} 10 \\ 14 \end{smallmatrix} \right\} \begin{smallmatrix} 12 \\ 13 \end{smallmatrix} \right\}$

The bracketed numbers denote the rhyming lines.

II. CLASSICAL METRES OR POEMS IN QUANTITY.

These metres have been frequently attempted in English and with but indifferent success. They are unsuited to the genius of our language. Longfellow's '*Evangeline*' is perhaps the most successful of the longer compositions. The Laureate has indulged in a few imitations, but it can scarcely be said that they rank among his best inspirations.

The following is a good specimen of the Homeric Hexameter in English:—

'Onward the bridal procession now moved to their new habitation,
 Happy husband and wife and friends conversing together.'

— Longfellow's '*Miss Stansbury*.'

Coleridge's description of the Hexameter and Pentameter often quoted:—

'In the Hexameter rises the fountain's silvery column:
 In the Pentameter aye falling in melody back.'

III. ALLITERATIVE POEMS.

There remains but one more kind of Metre to be spoken of, viz. the Alliterative.

Alliteration Defined.

Alliteration is the repetition of the same initial letter in several words (or strongly accented syllables) occurring in close succession, as '*Many men, many minds,*' '*Weave the web and weave the woof.*' It is important to contrast it with rhyme, which affects the end of words. In the ancient German

ann, and in the Anglo-Saxon, **alliteration** and **not** as the main feature of poetry, the alliterative syllables are to recur with a certain regularity in the same or successive verses.

In its strictest form, it takes—

The couplet form.

Three alliterations, two in the first line and one in the second, e.g.—

B with gesaelige ;	Very happy ;
B ynna no cuthon.	Sins they knew not.
H am and heah-setl	Home and a high seat
H eofena rices.	of heaven's kingdom.

Alliteration is beautifully imitated, with the addition of rhyme in the following, written about A.D. 1600 :—

{ 'Sitting by a river's side,
Where a silent stream did glide,
Muse I did of many things
That the mind in quiet brings.'—*Greene*.

Restriction of the number of alliterations was often

as in the 'Twa Maryat Women and the Wide' (1500), thus with—

'Silver shouris down shook
As the sheen cristal,
And lirdis shouted in the shaw
With their shrill notis ;
The golden glittering gleam
So gladdened their heartis,
They made a glorious glee
Among the green boughis.'

are looked upon as having the same sound, and any two may alliterate with any other, but exactly the same monantal sound must be repeated.

'The poet's artful aid' is still employed in—

e.g.—

'The fair breeze blew, the white foam flew,
The furrow followed free.'—*Ancient Mariner*.

Proverbs, e.g.—

Cool as a cucumber.

Death defies the doctor.

Green as grass.

Love me little, love me long.

Alliteration, pushed to excess, becomes offensive and ridiculous. Shakespeare ridicules its abuse in several passages, e.g.

'Whereat, with blade, with bloody, blameful blade,
He bravely broached his boiling, bloody breast.'

—*Bottom in Midsummer Night's Dream*

'An Austrian army awfully arrayed,
Boldly by battery besieged Belgrade,
Cossack commanders cannonading come,
Dealing Destruction's devastating doom.'

ELLIPSIS.

Words necessary to complete the grammatical construction of the sentence are often omitted. This omission is called ellipsis. (Greek, ἔλλειψις, a deficiency.)

Almost any of the parts of speech may be thus omitted, as may be seen from the following examples:—

Ellipsis of the Article.

He was dubbed (a) knight.

His son turned (a) soldier.

They two took a walk on (the) deck.

Of a Noun.

Sunshine comes and (sunshine) goes (Nom.).

St. Paul's (Cathedral). St. Thomas's (Hospital).

John's books and (John's) satchel (Poss.).

Idleness I dislike and (idleness I) despise (Obj.).

Of an Adjective.

A man of (good) principle.

He called me (ill) names.

Stupid to a (high) degree.

'To be in a (bad) humour.'

Of a Pronoun.

He disputes rather than (he) argues.
 (He) Who steals my purse, steals trash.
 You work and (you) labour incessantly.
 My wife and (my) children are here.

Of a Verb.

I am more serious than my custom (is).
 He rides better than I (ride).
 I'll (go) to bed.
 Repent. Perhaps I shall (repent).

Of an Adverb.

The night was very dark and (very) stormy.
 He soon went and (soon) returned.
 You are most uncourteous and (most) disagreeable.

Of a Preposition.

For God and (for) one's country.
 To Rotterdam and (to) the Rhine.
 We succeed by industry and (by) perseverance.
 He was rescued from vice and (from) misery.
 I may (to) go. I saw him (to) do it.

Of a Conjunction.

(Neither) Helm nor hauberk's twisted mail.
 If the weather is fine and (if) all be well.
 Bring him hither (either) alive or dead.

Of more words than one.

He is taller than I (am tall).
 He likes you better than (he likes) me.
 He likes you better than I (like you).
 I haven't hit it—I never can (hit it).
 I am wiser than (I should be if I were) to do this.

Simple assent or negation is signified by an Adverb with an omission of the qualified words, as—

Will you go? Yes (I will go).
 Shall you return? No (I shall not return).

Elliptical phrases are frequently joined with Interjections as—

O (how I long) for a lodge in some vast wilderness!

Ah (for) me! (Alas) For shame! What! (do you mean)

RULES FOR ELLIPSIS.

The object of Ellipsis, so far as it is consciously practised, is to avoid repetition, or to make the sentence more concise. The contraction of the compound sentence is most frequently the result of ellipsis. For the use of elliptical expressions a few rules are necessary. They are as follows:—

RULE I. As a general rule, ellipsis is to be avoided when it causes the slightest ambiguity or difficulty with regard to meaning, *e.g.*—

‘Man never is but always to be blest.’—*Pope*.

The sense of this fine line is to a certain extent obscured by the elliptical nature of the language. There are here, in fact, two assertions—the first, that man never is blest (in reality), and the second, that he is always in expectation of being so, for such is the meaning of ‘to be blest.’ A sentence ‘is’ must be understood before *always*. Written in full the sentence would run as follows:—‘Man never is blest, but he always to be blest.’

RULE II. It should be noticed that the omission of the Article before the second of two Nouns or Adjectives changes the meaning considerably, *e.g.*—

A black and white cow—a cow that is partly black and partly white.

A black and a white cow=two cows, one black and the other white.

RULE III. The Relative Pronoun is often omitted in the Objective Case, but rarely in the Nominative, *e.g.*—

The man (whom) I saw last night.

There is one without (who) says ‘No.’

In poetical language the Personal Pronoun is sometimes omitted, as, ‘(He) who dares do more, is none.’

RULE IV. The Conjunctions *if* and *that* are often omitted,

Had I been there, I should have protested (If I had, etc.).
It is certain (that) there will be war.

Note.—When *if* is omitted, the Nominative Case is the second word in the sentence.

RULE V. The Preposition is generally omitted—

(a) After some Adjectives, such as *like*, *nigh*, *near*, *e.g.*—

He is like (to) his father.

His house is near (to) the church.

(b) Before certain words denoting *time*, *measure*, or *value*,
as, 'We stayed (for) an hour.' 'The plank is ten feet
long' (*i.e.* long by ten feet). 'It is worth ten shillings'
(*i.e.* it is the worth or worthy of ten shillings).

(c) After Verbs of giving, telling, etc., *e.g.*—

He gave (to) me a book. I told (to) them the story.

My father taught (to) me French.

HINTS FOR EXAMINATIONS.

After all the time and trouble expended by students in preparing for an examination, it often happens that a good many marks are thrown away. Not unfrequently a student knows more of the answers to the questions put before him than he gets the credit of knowing, the loss of marks being occasioned by the neglect of a few practical rules, the observance of which would have enabled him to display his mental wares to much better advantage. His attention is, therefore, directed to the sections following.

Handwriting and Arrangement of Matter.

It is a pity that adult students should ever need to be cautioned about their handwriting. But the number of bad writers is still considerable. Nor is it by any means a needless thing to remind the student that his answers, when written, should be methodically arranged. Even when 'answer-books' are provided, students are still to be met with who send up their papers in the most provoking confusion.

In certain Examinations of the London University, the

Examiners are instructed to pay special attention to the quality of the handwriting. The essence of good writing is *legibility*, and there is no merit at all in writing what cannot be read. As a rule, the letters ought with advantage to be somewhat larger in size, and rounder in shape than is just the fashion. The words, too, should be kept distinct, and should not be allowed to run into one another. In all subjects, and more especially in 'language-papers,' a great deal may turn upon a single letter, as, for instance, in the matter of case-endings. If the candidate be ignorant of the answer, he will get nothing by writing it indistinctly. Occasionally, I believe, a man fancies that, by writing illegibly, he will 'do the benefit of the doubt.' But this is a mistake. The examiner, too, is one that he ought to be ashamed of.

Being too eager to begin writing.

Very often a student begins to write too soon. No sooner, in fact, has he got hold of the paper than the scratching of the pen commences. We strongly advise him, in a paper containing several questions, to *read the questions three times* before beginning to write at all. Another suggestion we should make is that he should jot down on one sheet of paper a sort of rough outline of his answers, in tabular form, before he commences to write them out in full. He will thus be able to realize, almost from the first, what number of questions he will be able to answer, and to distribute his time to the greatest advantage.

Spending too much Time on one Answer.

Too much time is often spent in giving lengthy answers to two or three questions, to the neglect of the others; so that other questions, the answers to which are known by the candidate, are left untouched.

Answer all you can.

In a Pass Examination it is generally very desirable that the student should answer every question that he is able to answer, unless he be restricted to a certain number, as, for instance,

He will be able, probably, to do this, if only he spends his time methodically. Even if he should be short of time, it is better to try a good number of questions for he might venture, if hard pushed, to jot down a few of the answer in tabular form. A certain number of questions would thus be made sure of (if the work were not too long) though the questions were not so fully answered as might have been wished or intended. But, beyond everything else, the student must avoid writing in a hurry. By writing in a hurry he does not mean writing at great speed, but writing out the answer before he has quite made up his mind what he is going to say. When he is quite certain of this, that the *quality* of his answers depends up is of infinitely greater importance than the quantity, though the latter is nevertheless important. Answers should be written with tolerable brevity, but yet not so short as to seem bald or inelegant. It is desirable to take care that no irrelevant matter be introduced into them, and that no important point is omitted.

Trying the easiest first.

The student should plan to begin by answering those questions that are the easiest, and to leave the others to be done in the spare time. After having thus made sure of a number of answers that require but little thought, he then proceeds to attack the more lengthy or difficult questions. But he should still endeavour to observe the order in which the questions are numbered in the printed paper, so that he may easily be done by leaving blank sheets or omitted answers. It is worth mentioning, that the student should answer the questions in the order of the date often causes much inconvenience and even annoys the Examiner who looks over the answers.

Blots and Emendations.

Words written by accident should be crossed out and a new word written above it. Never 'tinker' a word,—that is, do not fiddle with it. It is simpler and better to re-write it altogether. Be careful to be sparing of paper.

The separate parts of an answer should be numbered (1), (2), (3), etc., or (a), (b), (c), etc., to correspond with the divisions of the question. A fresh paragraph should be begun whenever a new thought or subject requires it. Don't be sparing of the paper, but allow plenty of room for each answer.

We suggested that the student should jot down the heads of his answers at the beginning of the two or three hours over which the examination extends. This plan has another advantage besides what has been already mentioned. During the time that he is answering the easier questions, the mind will have been engaged, perhaps unconsciously, in an effort to solve the difficulties of the others; and by the time he is ready to turn to the more difficult questions, several suggestions may perhaps occur to him that did not present themselves to his mind on the first hurried perusal of the paper.

Each answer should be revised at the time when it is written, and again, if possible, when the last answer is completed. Particular attention should be given to the avoidance of common blunders in grammar,—such as joining singular Verbs with plural Nouns,—and to the detection of any traces of that ever-recurring defect, *bad spelling*.

The last Ten Minutes.

The last ten minutes of the time are better spent in the correction of blunders and the careful arrangement of the papers than in a hurried attempt to answer more of the questions. Sometimes a serious blunder is thus discovered and corrected.

Personal appeals to the Examiner to show special leniency to the candidate, or invocations of the name of the Deity, are out of place in an Examination Paper. Never state on your paper that you had this or that drawback to contend against, such as that you have had an illness, or that you are not an Englishman, or that you have recently lost a relative. Such appeals are embarrassing to the Examiner, and may possibly cause him, through a desire to act quite impartially, to look with slightly less favour upon the candidate's performance.

Never attempt to be funny in an Examination.

Attempt no joke in any composition that is to come before the eye of an Examiner. Of course, if you are translating *ephanes* or a French comedy, that is a different matter.

Arranging the Papers.

As to the arrangement of the papers. Where answer-books are provided, much trouble is spared to the student. When this is not the case, the student should remember to arrange his papers in a regular sequence, putting the sheet that is to be read first in the *inside* of the bundle.

FIRST YEAR PUPIL TEACHERS' QUESTIONS.**Males and Females.**

OCTOBER 1884.

Parse 'He needs strong arms, who swims against the tide.'
Say how many sentences there are in *the following*, giving of each the Predicate and Subject:—

'Sweet bird, thy bower is ever green,
Thy sky is ever clear;
Thou hast no sorrow in thy song,
No winter in thy year.'

What is meant by a Participle? Give examples.

Show the meaning of the final syllable in *oxen, golden, darken, bounden, duckling, streamlet, readable, singer, peaceful, faithless.*

AUGUST 1884.

Analyse this verse, and parse the words in *Italics*:—

'Toll for the *Brave*!
Brave Kempenfelt is *gone*,
His *last sea-fight* is *fought*,
His work of glory *done*.'

Explain the use of the first word '*brave*.'

Write out the Past Indefinite Tense of '*toll*,' '*go*,' '*do*,' '*fight*.'

JULY 1884.

1. Parse and Analyse this verse :—

'And now a gallant tomb they raise,
With costly sculptures decked,
And marbles storied with his praise
Poor Gelert's bones protect.'

2. Distinguish, illustrating from the above verse, between an Inflection and a Suffix.
3. Explain the apostrophe in *Gelert's*. Write down the Possessive Case Plural of *ox*, *mouse*, *child*, *son-in-law*.
4. When a Singular Noun ends in an 's' sound, how is the Possessive sign affected? Give examples.

APRIL 1888.

1. How many sentences are there in the following lines? Distinguish the Subject, Predicate, and other parts of each :—

'By torch and trumpet *fast arrayed*,
Each horseman *drew his* battle blade,
And *furious* every charger *neighed*
To *join* the dreadful revelry.'

2. Parse the italicised words.
3. Show the meaning and use of the final syllable in each of following words, and give other instances similarly formed :—
Brighten, *headless*, *harmful*, *spinster*, *reader*, *coldish*.
4. Make with each of the following words two sentences, so as to show that a word is not always the same Part of Speech :—

(a) <i>High</i> as an Adjective.	(b) as an Adverb.
<i>On</i> " Preposition.	" Adverb.
<i>Light</i> " Adjective.	" Verb.
<i>Step</i> " Noun.	" Verb.

OCTOBER 1888.

1. Point out the Subject, Predicate, and other parts of the sentences contained in this verse :—
*'On some fond breast the parting soul relies,
 Some pious drops the closing eye requires;
 E'en from the tomb the voice of Nature cries,
 E'en in our ashes live their wonted fires.'*
2. Parse the words printed in Italics in 'Question 1.'
3. Show the meaning of the final syllable in *kingdom*, *streamlet*, *goodness*, *leaden*, *stormy*, *hardly*.
4. What is meant by *Mood* in Grammar? Show by examples how to distinguish the various Moods, and what is the use of distinction.

SECOND YEAR PUPIL TEACHERS' QUESTIONS.

Males and Females.

OCTOBER 1888.

1. Analyse the last three and a half lines, and parse the words in Italics :—
*'For when the noble Cæsar saw him stab,
 Ingratitude, more strong than traitors' arms,
 Quite vanquished him : then burst his mighty heart,
 And in his mantle muffling up his face,
 Even at the base of Pompey's statue,
 Which all the while ran blood, great Cæsar fell.'*
2. Point out and explain the force of the Adjective suffixes in the following :—
 At which time, would I, being but a moonish youth,
 grieve, be effeminate, proud, fantastical, apish,
 shallow, inconstant.
3. Paraphrase the following :—
*'Music the fiercest grief can charm,
 And Fate's severest rage disarm ;
 Music can soften pain to ease,
 And make despair and madness please ;
 Our joys below it can improve,
 And antedate the bliss above.'*

APRIL 1888.

1. Express in your own words the meaning of this poem.

'See the wretch, *that long has tossed*
On the thorny bed of pain,
At length *repair his vigour lost*,
And breathe and walk again :
The meanest floweret of the vale,
The simplest note *that swells the gale*,
The common sun, the air, the skies,
To him are opening *Paradise*.'

2. Analyse the first four lines.
3. Parse the words in Italics.
4. Explain, by reference to the prefixes or affixes, the meaning of the following words, and put each word in a sentence of your own construction :—

Revert, congregation, submarine, beautify, gratitude.

JULY 1884.

1. Analyse these lines, parsing the words in Italics :—

'I cannot see *what* flowers are at my feet ;
Nor what soft incense hangs upon the boughs ;
But in *embalmed* darkness, *guess* each *sweet*
Wherewith the seasonable month endows
The grass, the *thicket*, and the fruit-tree *wild*.'

2. Point out and explain the force of the Latin words in Italics in the above.
3. What are the prefixes in the following :—
Occupy, pursue, resemble, perish, pardon !
4. Paraphrase the following :—

'Hail to thee, blythe spirit !
Bird thou never wert,
That from Heaven, or near it,
Pourest thy full heart
In profuse strains of unpremeditated art.'

OCTOBER 1884.

1. Show how many separate sentences there are in the following, and what are the parts of each:—

'O dread and silent mount ! I grazed upon thee
Till thou, still present to the bodily sense,
Did'st vanish from my thought ! Entranced in prayer
I worshipped the Invisible alone.'

2. How would you explain and illustrate to a class the meaning of the following grammatical terms:—

Relative, Imperative, Potential, Passive, Intransitive, Irregular ?

3. Make a list of five words, commencing with the following syllables:—*e, con, a, ob, re, inter*. Explain the meaning of each word, with the full force of the prefix.

THIRD YEAR PUPIL TEACHERS' QUESTIONS.

Males and Females.

JULY 1884.

1. Analyse these lines, parsing the words in Italics:—

'Lay thy bow of pearl *apart*,
And thy crystal *shining* quiver,
Give unto the flying *hart*
Space to breathe *how short soever*,
Thou *that mak'st* a day of night,
Goddess excellently bright !'

2. Paraphrase the above.
3. Of what origin is the suffix of the word *goddess* ? Mention other endings which indicate the Feminine Gender.
4. Most *monosyllabic* words are of English origin. Illustrate this by the names of quadrupeds and trees.

OCTOBER 1884.

1. Analyse this sentence :—

If a man be bird-witted, that is, quickly carried away, and hath not the patient faculty of attending, let him study the mathematics; wherein if he doth wander, the demonstration must be renewed.

2. Explain in your own words the meaning of the passage.
3. Show what is the precise meaning of the prefix in the following words. Say from what language they are derived, and give, in each case, another word so formed :—

Improper, impose, amphibious, unclean, reform, conceal, contradict, behave, antedate, antithesis.

4. 'What' is said to be a Compound Relative. Explain its use, and give a few examples of sentences in which it occurs, and in which its Case would require explanation to a class.

APRIL 1888.

1. Paraphrase these lines, and point out what examples of figurative language are to be found in them :—

'I bring fresh showers for the thirsting flowers,
From the seas and the streams;
I bear light shade for the leaves when laid
In their noonday dreams:
From my wings are shaken the dews that waken
The sweet birds every one,
When rocked to rest on their mother's breast,
As she dances about the sun.
I am the daughter of the earth and water,
And the nursing of the sky;
I pass through the pores of the ocean and shores;
I change but I cannot die.'

2. Parse the italicised words.
3. Analyse the six lines from the third to the eighth.
4. Which of the following words are Latin, and

purely English origin, and give in each case another example of a similarly formed word :—

Integrity, brethren, executive, wisdom, wealth, justice, fortify, happiness, preceptor, manhood.

OCTOBER 1888.

1. Analyse the following, parsing the words in Italics :—

'O how *it yearned my heart*, when I *beheld*
In London streets *that coronation day*,
When Bolingbroke rode on roan *Barbary!*
That horse, that thou so often hast bestrid,
That horse that I so carefully have dressed !

2. What are Impersonal Verbs? Give examples.
3. What is the origin and force of the particle *be* in *beheld*, *bestrid*? Give instances of it as a prefix to Nouns.
4. Most *monosyllabic* words are of English origin. Point out any exception to this rule in the above.

FOURTH YEAR PUPIL TEACHERS' QUESTIONS.

Males and Females.

JULY 1884.

1. Analyse these lines, parsing the italicised words :—

'No voice *divine the storm allayed*,
No light propitious shone :
When that, hel from all effectual aid
We perished each alone ;
But *I beneath a rougher sea*
And *whelmed in deeper gulphs than he.*

2. Point out any words in the above derived directly from Latin, or from Latin through French.
3. In English almost any part of speech may be used as any other part of speech. Illustrate this assertion.
4. To what periods of our Literature do the following writers belong :—Alfred the Great, Chaucer, Spenser, Cowper

OCTOBER 1884.

1. Analyse this stanza, and explain its metre :—

'I would the great world grew like thee,
Who grewest not alone in power
And knowledge ; but from hour to hour
In reverence and charity.'

2. Give the Etymology and exact meaning of *fortress*, *scribe*, *superior*, *domination*, *rectitude*, *impossible*, *construction*, *export*.
3. Give an example of (1) an Infinitive of Purpose, (2) Infinitive used as a Noun.
4. Say what you know about the writings of Milton, Fox, and Dr. Johnson.

APRIL 1888.

1. Express in your own words the substance of the first lines down to the word *prevent* :—

* But 'tis a common proof
That lowliness is young ambition's ladder,
Whereto the climber upward turns his face,
But when he *once* attains the upmost round,
He then unto the ladder turns his back,
Looks in the clouds, *scorning* the base degrees
By which he did ascend. So Caesar may :
Then *lest he may*, prevent. [And since the quarrel
Will bear no colour for the thing he is,
Fashion it *thus* ; that what he is, augmented,
Would run to these and these extremities.]
And therefore think him as a serpent's egg,
Which *but* *had* would, as his kind, grow mischievous
And kill him in the shell.'

2. Select from the passage any words of Latin origin, their meanings and derivations.
3. Analyse the passage enclosed within brackets [].
4. Who were the chief English writers in Queen Elizabeth's time? Give a brief account of any one book of the period.

OCTOBER 1888.

Analyse this passage, and parse the words in *Italics* :—

'Now stir the fire, and *close* the shutters *fast*,
 Let *fall* the curtains, *wheel* the sofa *round*,
 And while the bubbling and *loud-hissing* urn
 Throws *up* a steamy *column*, and the cups
 That *cheer* but *not* *inebriate*, wait on *each*,
 So let us *welcome* peaceful evening *in*.'

From what source is the word *sofa* derived? Give other examples from the same source.

To what dates and events would you assign the adoption and discontinuance of French as the language of the English Court and Nobility.

Name the authors of '*Paradise Lost*,' '*The Fairy Queen*,' '*Vanity Fair*,' '*Robinson Crusoe*,' '*The Task*,' '*Kenilworth*,' '*The Excursion*,' '*The Idylls of the King*.'

QUEEN'S SCHOLARSHIP QUESTIONS.

MIDSUMMER 1886.

Write a letter descriptive of the town or village in which you live, or of any famous building in or near it; or

Write a short essay on *one* of these topics :—

- (a) Truthfulness, in act and word.
- (b) Poetry.
- (c) The queen rules over an empire on which the sun never sets.

Analyse fully the first five lines of the following sonnet, and parse the words printed in *Italics* :—

'Milton I thou should'st be living at this hour,
 England *hath* need of thee; she is a fen
 Of stagnant waters; altar, sword, and pen,
 Fireside, the heroic wealth of hall and bower,
 Have forfeited their ancient English dower
 Of inward happiness. *We* are selfish men;
 Oh! raise us up; return to us again;
 And give us *manner*, virtue, freedom, power.'

Thy soul was *like a star*, and dwelt apart,
 Thou had'st a voice *whose sound* was like the sea,
 Pure as the naked heavens, majestic, free,
 So *did'st thou travel* on Life's common way,
 In cheerful golliness; and yet thy heart
 The lowliest duties on herself *did lay*.'

4. Paraphrase the foregoing extract, and select from it examples of words or phrases which are not literally, but as 'figures of speech.'
5. Name six of the most famous English writers. Say each of them lived, and what books he wrote.
6. Take each of the following words, and add to it a Prefix or a Suffix. Explain, in each case, what change in meaning of the word has been effected by the addition of the syllable:—

Just, friend, wise, admire, sincere, faith, pure, brother, speak.

7. Explain each of the following grammatical terms, and an example illustrating its use:—
Infinitive, Predicate, Inflection, Relative, Dative position, Subjunctive, Government, Transitive.
8. Show by examples the different uses which may be made in English of the words 'WHAT' and 'THAT.' Paraphrase the sentence:—

'What seemed his head
 The likeness of a kingly crown had on.'

9. If there be anything wrong in any of the following sentences, correct it, and give your reasons:—
 - (a) I should have liked to have seen so fine a man.
 - (b) I do not think him a reliable person.
 - (c) There let him lay.
 - (d) Preferring to know the worst than to dream the best.
 - (e) The courage of the soldier and of the citizen are essentially different.
 - (f) Each thought of others rather than themselves.
 - (g) The orator spoke of the notion that the national debt might be repudiated with absolute contempt.

10. How do you account for the presence in English of the following words and phrases?

many words of Latin origin? Say by what token, either as regards spelling or construction, you can recognise that an English word is derived from Latin. Give some examples.

QUEEN'S SCHOLARSHIP QUESTIONS.

MIDSUMMER 1887.

Write a short essay on *one* of these topics :—

- (a) A ship on fire.
- (b) Closer union with our colonies.
- (c) A walk round a garden.

Analyse fully the following lines, and parse the words printed in *Italics* :—

'There at the foot of *yonder* nodding beech,
That *wreathes* its old fantastic roots so *high*,
His listless *length* at noontide *would he stretch*,
And *fore* upon the brook that *babbles by*.'

Paraphrase the following passage, and parse the words in *Italics* :—

'Had'st thou but lived, though *stripped* of power,
A *watchman* on the lonely tower,
Thy thrilling trump had roused the land,
When fraud or danger *were* at hand :
By thee, as by the beacon light,
Our pilots had kept course aright.
As some proud column, though alone,
Thy strength had propped the tottering throne :
Now is the stately column broke,
The beacon light is *quenched* in smoke,
The trumpet's silver sound is *still*,
The warder *silent* on the hill !'

Classify Adjectives. How are they inflected? How would you parse the word *white* in the sentence—

I painted my house *white*?

Give the meaning of the Prefixes *extra*, *ob*, *be*, *for*, *ante*. What do the Suffixes *ster*, *ish*, *ant*, *let*, *al* denote respectively? Give examples in all cases.

In what different ways may the Infinitive Mood be used? Give examples.

7. Analyse the following sentences, supplying the words that are understood :—
- (a) She reads slowly, but very distinctly.
 - (b) He is taller than I am.
 - (c) Come as soon as possible.
8. Write notes of a lesson on Adverbial Sentences (or Clauses).

QUEEN'S SCHOLARSHIP QUESTIONS.

MIDSUMMER 1888.

1. Write an essay on—
- (a) The importance of the telegraph and telephone from a commercial point of view ; or
 - (b) Good manners ; or
 - (c) The advantages of a school library. Name a dozen suitable books.
2. Analyse fully the following passage, and parse the words printed in *Italics* :—
- When Henry *the Eighth* attempted to raise a forced *loan* of unusual amount by proceedings of unusual rigour, the opposition *which* he encountered was such *as appalled even* his stubborn and imperious spirit.
3. Paraphrase the following passage, and parse the words in *Italics* :—
- ‘ There is in souls a sympathy with sounds,
And *as* the mind is *pitched* the ear is pleased
With melting air or martial, brisk or *grave*.
Some *chord* in unison with what we *hear*
Is touched within us, and the heart replies.
How soft the music of those village bells,
Falling at intervals upon the ear
In cadence *sweet* ; now dying all away,
Now pealing *loud* again and louder still,
Clear and sonorous as the gale comes *on*,
With easy force it opens all the cells
Where memory slept.’

Analyse the following lines, and parse the words in *Italics* :—

'The heights by great men *reached* and kept
Were not attained by sudden flight ;
 But they, while their companions slept,
 Were toiling upward in the night.'

Name the different classes of Conjunctions, and give an example of each.

Give three Prefixes of Saxon, and three of Latin origin, and three Suffixes by means of which Nouns are derived from Verbs, with two examples under each head.

Write notes of a first lesson on the Analysis of a Simple Sentence.

CERTIFICATE QUESTIONS.

First Year Females.

CHRISTMAS 1886.

1. Write a brief essay on *one* of the following subjects :—
 - (a) Any excursion you have recently made, or exhibition you have visited.
 - (b) Habit.
 - (c) A teacher's life.
 - (d) Tennyson's aim in *The Princess*.
2. Explain the following passage, and the connection in which it stands :—

'*Let them not fear* : some said their heads were less ;
 Some men's were small ; not *they the least* of men ;
 For often *fineness* compensated *size* :
 Besides, the brain was like the hand, and grew
 With using ; thence the man's, if more was more ;
 He took advantage of his strength to be
 First in the field ; some *ages had been lost* ;
 But woman ripened *earlier*, and her life
 Was longer ; and a'beit their glorious names
 Were fewer, scattered stars, yet *since* in truth
 The highest is the measure of the man,
 And not the Kafir, Hottentot, Malay,
 But Homer, Plato, Verulam ; even so

With woman ; and in arts of government,
Elizabeth and others ; arts of war,
The peasant Joan and others ; arts of grace,
Sappho and others *void* with any man. — *The Princess.*

3. Parse the words printed in Italics.
4. Analyse fully the first part down to the words 'With us'
5. Say what you know about the origin, structure, and meaning of these words :—

Compensated, advantage, ripen, albeit, govern, strength.

6. Explain the following passage, and the connection which it stands :—

'But sadness on the soul of Ida fell,
And hatred of her weakness, *blent* with shame.
Old studies failed ; seldom she spoke ; but oft
Clomb to the roofs, and gazed alone for hours
On that disastrous leaguer, swarms of men
Darkening her fertile field : *void was her use* ;
And she as one that climbs a peak to gaze
O'er land and main, and sees a great black cloud
Drag inward from the deeps, a wall of night,
Blot out the slope of sea from verge to shore,
And suck the blinding splendour from the sand,
And quenching lake by lake and tarn by tarn,
Expunge the world ; so fared she gazing there ;
So blackened all her world in secret, blank
And *waste it seemed* and vain ; till down she came
And found fair peace once more among the sick.' — *The Princess.*

7. Parse the words printed in Italics.
8. Analyse fully the final passage, beginning with the words 'so fared she.'
9. Say what you know about the origin, structure, and meaning of these words :—
Hatred, disastrous, blacken, expunge, secret, fared.
10. What is meant by Syntax? Give, with examples, three of the most important syntactical rules ; and explain why there are fewer such rules in English than in most other languages.
11. Give examples of the same word used in one sentence as an Adverb, and in another as a Preposition. Explain as to a class of children, how you distinguish between these two uses.

Take the final syllables *tion*, *fy*, *ness*, *ful*, and *ble*, and the Prefixes *in*, *con*, *be*, *trans*, and *de*, and show by examples—

- (a) How they affect the meaning of the words to which they are attached; and
- (b) To what language they belong.

If you think any of the following sentences faulty, correct them, and give reasons for your correction:—

There have been three famous orators in our day,
either of whom would illustrate my meaning.

He finished the work like he had been ordered to do.

The officer was replaced by one more skilful than himself.

My friend and myself took a walk together.

I should have liked much to have seen the sight.

CERTIFICATE QUESTIONS.

First Year Females.

CHRISTMAS 1887.

Write a brief essay on *one* of the following subjects:—

- (a) Hand work and head work in schools.
- (b) Life on the sea.
- (c) 'How small of all that human hearts endure,
That part which laws or kings can cause or cure.'

Analyse *one* of the following passages:—

- (a) 'As a bird *each* fond endearment *tries*
To tempt its new-fledged offspring to the skies,
He tried each art, reproved each dull delay,
Allured to brighter worlds, and *led* the way.'
- (b) 'Though my harsh touch *faltering* still
But mocked all time, and marred the dancer's skill,
Yet would the village praise my wondrous power,
And dance *forgetful* of the noontide hour.'
- (c) 'While around the *wave-subjected* soil
Impels the native to repeated toil,
Industrious habits in each bosom *reign*,
And industry begets a *love* of gain.'

3. Parse *all* the italicised words in the above extracts.
4. Show the exact meaning and force of the syllables distinguished by Italics in the following words, and from what language each word is derived :—
Industrious, forgetful, subjected, dependence, imitation, artificial, transmit, freedom, lordling, lorn, befriend.
5. What incidental references are made in *The Traveller's Deserted Village* to the circumstances and experiences of the poet's own life?
6. Reproduce in your own words, from *The Traveller*, Goldsmith's description of Holland; *or*, from the *Deserted Village*, the picture of the Village Schoolmaster.
7. Macaulay says of Goldsmith's two poems, that the *former* is better in its plan, and the other in its execution. Explain, in plain and amplify this statement, and confirm it by detailed references to illustrative passages.
8. What appear to have been Goldsmith's views as to the influence of commerce and wealth on human happiness? Have you observed any inconsistency in his utterances on this subject in different parts of his poems?
9. Take the following grammatical terms, define them, say in which of them the derivation of the word would be helpful in explaining its meaning and use in Grammar, and whether, in any case, reference to the Etymology would be useless or misleading to children :—
Adjective, Relative, Verb, Coordinate, Syntax, Noun, Imperative, Disjunctive.
10. Correct or justify the following expressions :—
 - (a) A mutual silence took place for some time.
 - (b) That is the person whom I thought was in fault.
 - (c) I am sorry to differ with you.
 - (d) My lord's entertainments were both seldom and shabby.
 - (e) Bodily and intellectual labour are not to be paid at the same rate of wages.
 - (f) The Board has resolved to erect a school to accommodate a thousand children three stones high.

CERTIFICATE QUESTIONS.

First Year Females.

CHRISTMAS 1888.

Write a brief essay on *one* of the following subjects:—

(a) Travelling and its uses.

(b) 'Virtue could see to do what virtue would
By her own radiant light, though sun and moon
Were in the flat sea sunk.'(c) 'Some books are to be tasted, others to be swallowed; and
some few to be tasted or digested.'—*Bacon*.Analyse *one* of the following passages:—(a) 'I cannot hallo to my brothers, but
Such noise as I can make to be heard farthest
I'll venture, for my *new-entered* spirits
Prompt me; and they perhaps are *not far off*.'(b) 'So *dear* to heaven is saintly chastity,
That when a soul is found sincerely so,
A thousand liveried angels lackey her,
Drawing far off each thing of sin and guilt,
And in clear dream and solemn vision
Tell her of things that no gross ear can hear.(c) 'He that has light within *his own* clear breast
May sit i' the centre, and enjoy bright day;
But he that hies a dark soul and foul thoughts,
Benighted walks under the mid-day sun,
Himself is his own dungeon.'Parse *all* the words printed in Italics in the foregoing extracts.

Explain the sense and the connection in which Milton uses the following words and phrases:—

Wattled cotes. Mickle trust and power. The drouth of Phœbus. The dapper elves. Quaint habits. The love-lorn nightingale. The swink't hedger. Fraught with sad tears. Orient liquor. Ambrosial oils. Dire chimeras and enchanted isles.

5. 'It is a drama in the epic style, inelegantly splendid and tediously instructive.'—*Johnson*.

Comment on the meaning of this criticism, and illustrate it by detailed reference to *Comus*. Give reasons, if any, for dissenting from Johnson's judgment.

6. Explain these allusions:—

The bounteous Pan. Scylla wept. Stygian darkness.
My mother Circe with the Syrens three. Tyne
Cynosure. The fair Hesperian tree. Fair silver
shafted queen.

'That snaky-headed Gorgon shield
That wise Minerva wore.'

The daughter of Locrine.

7. Sum up briefly Johnson's estimate of Milton (1) as a scholar; (2) as a schoolmaster; (3) as a controversialist.
8. Cite from *Comus* any examples of compound words formed by Milton, and say whether they add either to the beauty or the force of the poem. Distinguish between those of your examples in which the word is used literally, and those in which it is used metaphorically.
9. Give the Etymology of the following words:—
Witchery, unsweeting, contemplation, twain, courtship, envious, nocturnal, presentments, woof, credulous, innumerable.
10. Give in substance the conversation between the two brothers in *Comus*, and quote from the whole poem any lines or passages which illustrate Milton's love for music.

CERTIFICATE QUESTIONS.

First Year Males.

CHRISTMAS 1886.

1. Write a brief essay on *one* of the following subjects:—

- (a) The times of Milton.
(b) A comparison of Pope and Dryden.
(c) The characters in the Satanic Council as described by Milton in *Paradise Lost*, Book II.

Parse the words in *Italics* in the following passages:—

‘*As* bees,
In springtime *taken* the Sun with *Taurus* rides,
Four forth their populous youth about the hive
In clusters : they among fresh dews and flowers
Fly to and fro, or on the *smoothed* plank,
The *suburb* of their straw-built citadel,
New rubb’d with balm, *expatiate* and *confer*
Their state affairs ; so *thick* the airy crowd
Swarmed and were straitened ; till, the signal given,
Behold a wonder ! They, *but* now who seemed
In bigness to surpass *earth’s* giant sons,
Now *less* than *smallest* dwarfs in narrow room
Throng numberless.’

Break up three of the following passages into their component sentences, pointing out the nature of each sentence, and (if a subordinate sentence) the sentence which it modifies:—

(a) Upon all occasions that were presented he studied rather than felt, and produced sentiments not such as Nature enforces, but meditation supplies.

(b) How he can, is doubtful ; that he never will is sure.

(c) “‘Wherefore cease we then ?” say they who counsel war.”

(d) * He it was, whose guile,
Stirred up with envy and revenge, deceived
The mother of mankind ; what time his pride
Had cast him out of heaven with all his host
Of rebel angels, by whose aid, aspiring
To set himself in glory above his peers,
He trusted to have equalled the Most High,
If he opposed.*

* Analyse fully passage (d) in question 3.

* Derive *eight* of the following:—

*Sovran, ethereal, ammiral, chivalry, squadron, affront,
grunsel, scout, empyreal, paramount, cant, stodged,
intimidate, monarchical.*

Assign the Prefixes of the following words to the languages whence they are derived, and give their meanings:—

*Acceptable, mismanage, perplex, analysis, enthroned,
anarchy, interweave, sustain, antichrist, distorted.*

7. Give the force of the Suffix in each of the following words and of other words derived from the same stems —
Kingdom, pitiable, worship, strengthen, kindness, person.
8. Write notes on *three* of the following passages :—
 - (a) He studied in the academy of Paracelsus.
 - (b) Pope contrived to borrow his machinery from the Rosicrucians.
 - (c) The vassals of his anger.
 - (d) Of this play, the prologue and epilogue are deservedly celebrated.
 - (e) Of the quartos, it was stipulated that none should be printed but for the author, that the subscription might not be deteriorated ; but Lamb impressed the same pages upon a small folio.
9. Explain the grammatical terms — Reflexive Pronoun, Ill-junctive Conjunction, Relative Adverbs, Neuter Verb, Nominative of Address, Adverb of Degree, making short sentences to illustrate your explanation.
10. Prepare the outlines of a first lesson to Standard VI. on subordinate sentences.

CERTIFICATE QUESTIONS.

First Year Males.

CHRISTMAS 1887.

1. Write a brief essay on *one* of the following subjects :—
 - (a) Milton as a poet.
 - (b) 'Fame is the spur that the clear spirit doth raise
(That last infirmity of noble minds)
To scorn delights, and live laborious days.'
 - (c) Any one of the great pageants of the Jubilee year.
2. Parse the words in *Italics* in the following passage :—
 'But the fair *guardian* when we hope to find,
 And *think* to burst out into sudden blaze,
 Comes the blind Fury with the abhorred shears,
 And slits the *evil*- *spun* life.' "But not the *praise*,"
 Phœbus replied, and touched my *treacherous* ears.

Fame is *no* plant *that* grows on mortal soil,
 Nor in the glistening foil
Set off to the world, nor in broad rumour *lies* :
 But *lives* and spreads aloft by those pure eyes,
 And perfect *witness* of all-judging Jove :
 As he pronounces *lastly* on each deed,
 Of so much fame in heaven *expect thy* meed.'

Break up the following passages into their component sentences, pointing out the nature of each sentence, and (if a subordinate sentence) the sentence which it modifies.

(a) 'Such Personages, I thinke, would please no Body, but the painter that made them.'

(b) 'Weep no more,
 For Lycidas, your sorrow is not dead,
 Sunk though he be beneath the watery floor.'

(c) 'Certainly, if a man weigh it rightly, he that doth so is rather Liberall of another Man's, than of his Owne.'

4. Analyse fully the passage, 'Likewise Glorious Gifts and Foundations are like Sacrifices without Salt; and but the painted Sepulchres of Almes, which soone will putrifie and corrupt inwardly.'

5. Derive the following :—

Descent, promontory, sanguine, contagion, estivation, versatile, astrology, discourse.

6. Point out and give the force of the Suffixes and Affixes in the following words :—

Melodious, weanling, surmise, hapless, uncouth, dialogue, discommodities, rhetorician, dampishnesse, cabinet.

7. Write notes on three of the following passages :—

(a) Where Deva spreads her wizzard stream.

(b) The blind Fury with the abhorred shears.

(c) But now my oat proceeds.

(d) The pilot of the Galilæan lake.

(e) Tell truely, was there never a Flout or Drie Blow given.

(f) I like a Plantation in a Pure Soile.

8. Explain, *as* to a class, the grammatical terms—Enlargement

of Subject, Extension of Place, Irregular Verb, Comparative Degree, Noun in Apposition; giving illustrations of each.

9. Prepare the outline of a first lesson, to an upper class, the Moods of the Verb.

CERTIFICATE QUESTIONS.

First Year Males.

CHRISTMAS 1883.

1. Write a brief essay on *one* of the following subjects—
 (a) 'As civilization advances, poetry almost surely declines.'—*Macaulay, Essay on Macaulay*.
 (b) Milton's aim in writing *Comus*.
 (c) Macaulay calls Addison the unsullied state—the accomplished scholar, the master of English eloquence, the consummate painter of life and manners, the great satirist, who how to use ridicule without abusing. Show that this estimate is a true one.

2. Parse the words in *Italics* in the following passages:—

'And Wisdom's self
 Oft seeks to sweet retired solitude;
 Where with her best nurse Contemplation
 She plumes her feathers, and lets grow her wings,
 That in the various bustle of resort
 Were all to ruff'd and sometimes impaired.
 He that has light within his own clear breast
 May sit in the centre and enjoy bright day;
 But he that hides a dark soul, and foul thoughts,
 Benighted walks under the mid-day sun;
 Himself is his own dungeon.'

3. Analyse fully the following passages:—

- (a) 'Mortals that would follow me,
 Love Virtue; she alone is free;
 She can teach ye how to climb
 Higher than the spherie chime;
 Or, if Virtue feeble were,
 Heav'n itself would stoop to her.'

- (2) That Milton chose well, no man can doubt who fairly compares the event of the Protectorate with those of the thirty years which succeeded it, the darkest and most disgraceful in the English annals.

Write such notes as you think needful on the following passages:—

- (a) 'And all this tract, that fronts the falling sun,
A noble peer of mickle trust and power
Has in his charge.'
- (b) 'Like a sad votarist in palmer's weed.'
- (c) 'Stubborn unlaid ghost
That breaks his magic chains at curfew time.'
- (d) 'Entered the very lime-twigs of his cells.'
- (e) He was all stiletto and mask (said of Pope).
- (f) The poetry of Milton differs from that of Dante,
as the hieroglyphics of Egypt differed from the
picture-writing of Mexico.
- (g) If he exerted himself to overthrow a forsworn king
and a persecuting hierarchy, he exerted himself
in conjunction with others.

Discuss the structure and derivation of the following words:—

*Associate, immutability, prejudice, surprisal, besprent,
benison, morrice, prerogative, regicide, exasperate.*

- 'Furious every charger neighed to join the dreadful revelry.'
Use these lines to illustrate to a class the difference between an Adjective and an Adverb.

Explain Neuter Verb, Adjectival Phrase, Adverb of Cause, Abstract Noun, Compound Sentence. Give three examples of each in sentences.

Prepare the outline of a first lesson on the Complex Sentence.

CERTIFICATE QUESTIONS.

Second Year Females.

CHRISTMAS 1886.

1. Write in plain language an essay on *one* of the following—
- (a) Any factory, public building, or memorial which you have recently visited.
 - (b) The distinction between Art and Science.
 - (c) The conditions to be fulfilled in a perfect *friend*.
 - (d) 'For a crowd is not company; and faces are as a gallery of pictures, and talk but a tiring cymbal, where there is no love.'

2. Paraphrase either *A* or *B*:—

A—

Adam. But do not so. I have five hundred crowns,
The thrifty hire I saved under your father,
Which I did store, to be my foster-nurse,
When service should in my old limbs lie lame,
And *unregarded* age in corners thrown;
Take that! and he that doth the ravens feed,
Yea, *providently* caters for the sparrow,
Be comfort to my age! Here is the gold!
All this I give thee: Let me be your servant;
Though I look old, yet am I strong and lusty;
For in my youth I never did apply
Hot and *rebellious* liquors in my blood;
Nor did not with unbashful forehead woo
The means of weakness and *debility*;
Therefore my age is as a lusty winter,
Frosty but kindly: let me go with you;
I'll do the service of a younger man
In all your business and necessities.

Orlando. O good old man, how well in thee appears
The constant service of the *antique* world,
When service sweat for *duty* not for *meed*!
Thou art not for the *fashion* of these times,
Where none will sweat but for promotion;
And having that, do choke their service up
Even with the having: it is not so with thee.

2—

- 'Orlando. But forbear, I say ;
He dies that touches any of this fruit
Till I and my affairs are answered.
- Jacques. As you will not be answered with *reason*, I must die.
- Duke. What would you have ? Your *gentleness* shall force
More than your force move us to gentleness.
- Orlando. I almost die for food, and let me have it.
- Duke. Sit down and feed, and welcome to our table.
- Orlando. Speak you so gently ? Pardon me, I pray you !
I thought that all things had been *savage* here ;
And therefore put I on the countenance
Of stern commandment. But whate'er you are,
That in this desert *inaccessible*,
Under the shade of *melancholy* boughs
Lose and neglect the creeping hours of time ;
If ever you have looked on better days ;
If ever been where bells have *knoll'd* to church ;
If ever sat at any good man's feast ;
If ever from your eyelids wiped a tear,
And know what 'tis to pity and be pitied ;
Let gentleness my strong *enforcement* be ;
In the which hope, I blush, and hide my sword.
- Duke. True is it, we have seen better days ;
And have with holy bell been *knoll'd* to church,
And sat at good men's feasts ; and wiped our eyes
Of drops that sacred pity had engendered ;
And therefore sit you down in gentleness,
And take upon command what help we have
That to your wanting may be *minister'd*.'

Trace the origin and give the exact meaning of the words printed in *Italics* in the above extracts.

What is the character assigned to Jacques in this play ? Illustrate your answers by quotations.

In what group of Shakespeare's plays is *As you like it* to be placed ? Say at what time it was written, and what other drama of Shakespeare's belongs to the same period, or possesses any of the same general characteristics.

Can you recall any words, phrases, or grammatical forms which are employed by Shakespeare in this play, but are now obsolete ?

Give examples of any striking metaphors or similes which occur in this play. Explain how you distinguish between a metaphor and a simile, and what purpose these figures serve in composition.

CERTIFICATE QUESTIONS.

Second Year Females.

CHRISTMAS 1887.

1. Write in plain language an essay on *one* of the following :—
 - (a) The Jubilee Celebration.
 - (b) The character of Hamlet.
 - (c) The influence of example on conduct.
 - (d) 'Stone walls do not a prison make,
Nor iron bars a cage.'
2. Paraphrase and explain fully the connection of either *A* or *B* following :—

A—

'O what a noble mind is here o'erthrown!
 The courtier's, soldier's, scholar's, eye, tongue, sword!
 The expectancy and rose of the fair state,
 The glass of fashion, and the mould of form,
 The observed of all observers! quite, quite down!
 And I, of ladies most deject and wretched,
 That sucked the honey of his music vows,
 Now see that noble and most sovereign reason,
 Like sweet bells jangled out of tune and harsh;
 That unmatched form and feature of blown youth,
 Blasted with ecstasy! O woe is me!
 To have seen what I have seen! see what I see.'

B—

'The single and peculiar life is bound,
 With all the strength and armour of the mind,
 To keep itself from noyance, but much more
 That spirit upon whose weal depend and rest
 The lives of many. The cease of majesty
 Dies not alone; but like a gulf doth draw
 What's near it with it: it is a massy wheel
 Fixed on the summit of the highest mount,
 To whose huge spokes ten thousand lesser things
 Are mortised and adjoined; which, when it falls,
 Each small annexment, petty consequence,
 Attends the boisterous ruin. Never alone
 Did the King sigh, but with a general groan.'

say in what sense Shakespeare used the following words, and give in each case the derivation :—
Censure, clepe, cerements, unanealed, lazar-like, gyes, fantasy, conceit, unction, occulted.

Analyse the passage— 'What would he do
 Had he the motive and the cue for passion
 That I have?'

Comment on the Grammar of the following passages, and parse the words printed in *Italics* :—

- (a) *Pray* you no more.
- (b) Tell me *he* that knows.
- (c) *Shall* we to the court?
- (d) Rich gifts *wax* poor.
- (e) Try what repentance *can*.

Take one of these characters, *Polonius, Laertes, Osric*, and say what part he plays in the drama, illustrating your answer by quotations.

7. Describe Addison's visit to the country church with Sir Roger; and say how far the narrative illustrates (a) the manners of the time, (b) Addison's humour, (c) the chief characteristics of his style.
8. What inference may be drawn from the play of *Hamlet* respecting the state of the drama and of theatrical representations in Shakespeare's time?
9. Explain why it is that so high a rank is usually assigned to *Hamlet* as a work of dramatic art. What are the special literary gifts and powers which are exhibited in this play, and what other dramas of Shakespeare's are usually classed with *Hamlet*, as belonging to the same period?
10. Quote from this play any passages which you consider specially memorable, on account of either (a) the beauty of the expression, or (b) the worth of the truth expressed.

CERTIFICATE QUESTIONS.

Second Year Females.

CHRISTMAS 1888.

1. Write in plain language an essay on *one* of the following topics :—
 - (a) The influence of the Electric Telegraph on the world and social life.
 - (b) The Historical Novel.
 - (c) 'There is a tide in the affairs of men, which at its flood, leads on to fortune.'
2. Paraphrase *one* of the following passages, and explain the connection in which it stands :—
 - (a) 'I could be well moved if I were as you ;
 If I could pray to move, prayers would move me ;
 But I am constant as the northern star,
 Of whose true fixed and resting quality
 There is no fellow in the firmament :
 The skies are painted with unnumbered sparks—
 They are all fire, and every one doth shine :
 But there's but one in all doth hold his place.
 So in the world, 'tis furnished well with men,
 And men are flesh and blood, and apprehensive ;
 Yet in the number, I do not know but one
 That unassailable holds on his rank
 Unshaked of motion ; and that I am he.
 Let me a little show it even in this ;
 That I was constant Cimber should be banished,
 And constant do remain to keep him so.'
 - (b) 'Is Brutus sick, and is it physical
 To walk unbraced and suck up the humours
 Of the dank morning ? What, is Brutus sick,
 And will he steal out of his wholesome bed,
 To dare the vile contagion of the night ?
 And tempt the rheumy and enpurged air
 To add unto his sickness ? No, my Brutus,
 You have some sick offence within your mind,
 Which, by the right and virtue of my place,
 I ought to know of : and upon my knees
 I charm you, by my once commended beauty,
 By all your vows of love, and that great vow
 Which did incorporate and make us one,
 That you unfold to me, yourself, your sin, your

Why you are heavy, and what men to-night
Have had resort to you : for here have been
Some six or seven, who did hide their faces
Even from darkness.

3. Give briefly such explanation as would be necessary to scholars in the Sixth Standard respecting the meaning and force of the following expressions :—

'You must conceit me.'
'Crusaded in thy lethe.'
'The ides of March.'
'Be factious for redress of all these griefs.'
'Von grey lines
That fret the sky, are messengers of day.'
'The persuasion of his augurers.'
'Senators, proctors, and common suitors.'

4. Point out any grammatical peculiarities in the following extracts, and explain them :—

'Would he were satter.'
'That must we also.'
'Think ye, I am no stronger than my sex,
Being so fathered and so husbanded.'
'It were a mock
Apt to be rendered.'
'I may do that I shall be sorry for.'

5. Analyse this sentence :—

'I cannot tell what you and other men
Think of this life, but for my single self
I had as lief not be, as live to be
In awe of such a thing as I myself.'

Comment on the different senses in which the word *is* is used in this passage.

6. Of whom are the following sentences spoken? Take one of the characters referred to, and describe it in detail :—

- (a) 'This is a slight unmeritable man,
Meet to be sent on errands.'
(b) 'He will never follow anything
That other men begin.'
(c) 'He thinks too much—such men are dangerous.'
(d) 'This was the noblest Roman of them all.'
(e) 'What a blunt fellow is this grown to be.'
(f) 'He doth bestride the narrow world
Like a Colossus.'
(g) 'He sits high in all the people's hearts.'

7. 'The manner of Addison is as remote from that of Swift as from that of Voltaire.' Explain and amplify this statement of Macaulay's.
8. Whence did Shakespeare obtain the material for the *Julius Caesar*? Give instances showing in what way he used this material, and what additions he made to it.
9. At what period in the history of Rome does the action of the play begin; and what events had just taken place which explain the opening scene of the drama? Give the historical facts and dates referred to in the following passages:—
 - (a) 'You and I have heard our father say
There was a Brutus once.'
 - (b) 'Many a time and oft
Have you climbed up to walls and battlements,
To see great Pompey pass the streets of Rome.'
 - (c) 'They mean to warn us at Philippi here.'
'On the Lupercal
I thrice presented him a kingly crown.'
10. Give the substance of Macaulay's observations on the following subjects:—
 - (a) Addison's scholarship.
 - (b) His political life.
 - (c) His friends and acquaintances; or
 - (d) His influence on English literature.

CERTIFICATE QUESTIONS.

Second Year Males.

CHRISTMAS 1886.

1. Write in plain prose an essay on *one* of the following subjects:—
 - (a) The Colonial and Indian Exhibition.
 - (b) The Queen's Jubilee.
 - (c) 'He that hath wife and children, hath given himself
to fortune.'
 - (d) 'The gods are just, and of our pleasant vices
instruments to plague us.'

8. Paraphrase *three* of the following passages :—

- (a) 'Had you not been their father, these white flakes
Had challenged pity of them. Was this a face
To be opposed against the warring winds?
To stand against the deep dread-bolted thunder?
In the most terrible and nimble stroke
Of quick, cross lightning? to watch—poor perdu!—
With this thin helm? Mine enemy's dog,
Though he had bit me, should have stood that night
Against my fire.'
- (b) 'Anon they move
In perfect phalanx to the Dorian mood
Of flutes and soft recorders; such as raised
To height of noblest temper heroes old
Arming to battle; and instead of rage
Deliberate valour breathed, firm and unmoved
With dread of death to flight or foul retreat.'
- (c) Public envy is an ostracism, that eclipseth men when
they grow too great; and therefore it is a bridle
also to great ones, to keep within bounds.
- (d) It will not be easy to find in all the opulence of our
language, a treatise so artfully variegated with
successive representations of opposite probabilities,
so enlivened with imagery, so brightened with
illustrations.

Explain *eight* of the following :—The mysteries of Hecate—
what makes that frontlet on?—gasted—thou zed!—those
pelican daughters—to scant my sizes—warping on the
eastern wind—mixed with Tartarean sulphur—ambrosial
odours—paramount—Serbonian bog.

**State the circumstances under which the following passages
occur, and explain *three* of them :—**

- (a) 'Von cataracts and hurricanoes, spout
Till you have drenched our steeples, drowned the cocks.'
- (b) 'Full oft 'tis seen
Our means secure us, and our mere defects
Prove our commodities.'
- (c) 'With these in troop
Came Ashtoreth.'
- (d) 'The Stygian council thus dissolved.'

5. Comment briefly on the following :—Discoursing of wild justice—dissimulation—the master of subtlety is the people—occasion turneth a bald noddle—Dissimulation may be properly considered as the father of English criticism.
6. 'Amid the awful, the overpowering interest of the scene amid the terrible convulsions of passion and suffering and pictures of moral and physical wretchedness, to harrow up the soul, the tender influence of Cordelia like that of a celestial visitant, is felt and acknowledged without being quite understood.'
Name as briefly as you can, and without quotation, the principal features in Cordelia's character, to illustrate this criticism.
7. Give briefly the argument of the Second Book of *Paradise Lost*, to the end of the 'great consult.'
8. Analyse briefly Bacon's Essay on Revenge, or on Disgrace.
9. Name *six* of Pope's greatest poems, and refer briefly to Johnson's criticism of one of them.

CERTIFICATE QUESTIONS.

Second Year Males.

CHRISTMAS 1887.

1. Write in plain prose an essay on *one* of the following subjects :—
 - (a) 'Little strokes fell great oaks.'
 - (b) 'There's a divinity that shapes our ends,
Rough-hew them how we will.'
 - (c) 'Writing maketh an exact man.'
2. Paraphrase *three* of the following passages :—
 - (a) 'This is the very ecstasy of love ;
Whose violent property fordoes itself,
And leads the will to desperate undertakings,
As oft as any passion under heaven
That does afflict our natures.'

- (b) 'The single and peculiar life is bound,
With all the strength and armour of the mind,
To keep itself from noyance; but much more
That spirit upon whose weal depend and rest
The lives of many.'
- (c) 'Ye valleys low, where the wild whispers use
Of shades, and wanton winds, and gushing brooks,
On whose fresh lap the swart star sparsely looks,
Throw hither all your quaint enamel'd eyes,
That on the green turf suck the honied showers,
And purple all the ground with vernal flow'rs.'
- (d) 'A man's nature is best perceived in privateness, for there is
no affectation; in passion, for that putteth a man out of
his precepts; and in a new case or experiment, for there
custom leaveth him.'

Explain *eight* of the following:—Then no planets strike—
like Niobe—the Nemean lion's nerve—the paragon of
animals—the altitude of a chopine—of the chameleon's
dish—the mutines in the bilboes—this quarry cries on
havoc—I bought an unction of a mountebank—tempered
to the oaten flute—Bellerus old—built in the eclipse.

Explain *two* of the following passages, stating the circum-
stances under which they occur:—

- (a) 'Unhousel'd, disappointed, unanel'd.'
(b) 'The other motive
Why to a public count I might not go,
Is the great love the general gender bear him.'
(c) '—and the moist star,
Upon whose influence Neptune's empire stands,
Was sick almost to doomsday with eclipse.'

Comment on *two* of the following extracts:—

- (a) 'Comes the blind Fury with the abhorred shears,
And slits the thin-spun life.'
(b) 'Suspicious among thoughts are like bats amongst birds—
they ever fly by twilight.'
(c) 'Where other groves and other streams along,
With nectar pure his oozy locks he laves,
And hears the unexpressive nuptial song.'

6. Sketch briefly the character of Polonius.
7. Comment briefly on *four* of the following:—Whom we are delighted in solitude, is either a wild beast or a fool—habilitations towards arms—speech of touch towards others should be sparingly used—the baggage of virtue—a hasty fortune maketh an enterpriser and remoter, but the exercised fortune maketh the able man.
8. Give the *Antitheta* on 'Youth and Age,' or a brief analysis of the Essay on Praise.

CERTIFICATE QUESTIONS.

Second Year Males.

CHRISTMAS 1883.

1. Write in plain prose an essay on *one* of the following subjects:—
 - (a) 'He that has light within his own clear breast
May sit i' the centre, and enjoy bright day.'
 - (b) This was the noblest Roman of them all.
 - (c) The character of Milton was peculiarly distinguished by loftiness of spirit.
2. Paraphrase *two* of the following passages:—
 - (a) 'These couchings and these lowly courtesies
Might fire the blood of ordinary men,
And turn pre-ordnance and first decree
Into the law of children. Be not fond,
To think that Casar bears such rebel blood
That will be thaw'd from the true quality
With that which melteth fools; I mean, sweet words,
Low-crook'd courties and base spaniel-flattery.'
 - (b) 'Unmuffled, ye faint stars, and thou fair moon,
That wouldest to love the traveller's benighted,
Steep thy pale visage through an amber cloud,
And disinherit Chaos, that reigns here
In double night of darkness, veils of shades.'

Abuse of greatness is, when it disjoins
 Base from power : and to speak truth of Caesar,
 Is not known when his affections sway'd
 More than his reason. But 'tis a common proof
 To swallow ambition's ladder,
 And to the climber upward turns his face ;
 When he once attains the utmost round,
 Then unto the ladder turns his back,
 And in the clouds, scorning the base degrees
 By which he did ascend.'

of the following : — Caesar's trophies — Erebus —
 in thy lethe—the venom of your spleen—they
 Hybla bees—I held Epicurus strong—like a
 —things unluckily charge my fantasy—dearer
 than mine.

of the following passages, stating the circum-
 stances under which they occur :—

' For he loves to hear
 Of unicorns may be betray'd with trees,
 And bears with glasses, elephants with holes.'

He is a slight unmeritable man,
 Meet to be sent on errands : is it fit,
 That three-fold world divided, he should stand
 Of the three to share it ?'

Genius and the mortal instruments
 Then in council.'

of the following :—Who knows not Circe—
 and Corytton—Scylla wept—that snaky-headed
 shield—he called it hæmony—the Cynic tub—
 best shepherd that e'er pip'd on plains—We
 took upon the sportive exercises for which the
 Milton *ungirds* itself, without catching a glimpse
 of the *jealous* and terrible *panegyry* which it is accustomed

of the following passages, stating the circum-
 stances under which they occur :—

' Rather be a dog, and bay the moon,
 Than such a Roman.'

When she was the daughter of Locrine.'

These that fair Muse was placed, like the chaste

lady of the Masque, lofty, spotless, and serene, to chattered at, and pointed at, and grinned at, by the whole rout of Satyrs and Goblins.'

7. Take *one* of the following statements, and explain briefly how Lord Macaulay proceeds to justify it :—

- (a) The spirits of Milton are unlike those of almost all other writers.
- (b) The character of Milton was peculiarly distinguished by loftiness of spirit.
- (c) His public conduct was such as was to be expected from a man of a spirit so high and of an intellect so powerful.

8. Lord Macaulay, referring to the mark of national respect paid in our own time to Addison, says :—' It was due, above all, to the great satirist, who alone knew how to use ridicule without abusing it, who, without inflicting wound, effected a great social reform, and who reconciled wit and virtue, after a long and disastrous separation, during which wit had been led astray by profligacy, and virtue by fanaticism.' Comment on this passage.

COLLEGE OF PRECEPTORS.

Pupils' Examination.

CHRISTMAS 1887.

First Class. (Selections.)

1. Analyse, *into clauses only*, stating what *kind of sentence* each clause is :—

Tom listened with great interest to a new story. He told him, how there was a man who had a very bad wound in his foot, and cried out so dreadfully at the pain that his friends could bear with him no longer, till at last they put him ashore on a desert island, where there was nothing for him to do except such animals as he might kill with his wonderful poisoned arrows he took with him.

Correct (giving your reasons) or justify the grammar of the following sentences :—

- (a) Who do you say you came with?
- (b) Whom do you take me to be?
- (c) Each of the horses reared and threw their riders.
- (d) Her wouldn't let John and I see nothing.

Write the Plurals of *sheep, swine, cow, axis, folio, ignis fatuus, chimney, grouse, animalcule, animalculum, journey, dye, lord-lieutenant, portmanteau, aide-de-camp.*

Write six short interrogative sentences, each containing an Active Transitive Strong Verb and an Adverb of Degree. The Subject must be accompanied by an Adjective Clause.

Give short sentences to illustrate clearly the different uses of Demonstratives and Distributives—(a) as Pronouns, (b) as Adjectives.

In what parts of these islands is any dialect of the old Keltic still spoken? Quote words of familiar use, which are derived from the Keltic.

Discuss the grammatical correctness of the following sentences.—

- (a) His ascent is not by such easy degrees as those who, etc.
- (b) 'I had rather have one scratch my head i' the sun
When the alarm was struck, than,' etc.
- (c) 'Fortune's blows,
When most struck home, being gentle wounded, craves
A noble cunning.'
- (d) 'Shall's to the Capitol.'

Quote several instances of Hyperbole.

Explain the words *Colchester, Chippenham, Whitby, Norwich, Suffolk, Aberdeen, Buckland Monachorum.*

Write (and account for their introduction) thirty words now in common use, but unknown to English in Queen Anne's reign.

11. Decide, stating your reasons, the correct spelling of the following words :—
Siphon, secrecy, ecstasy, apostasy, analyse, surfeit, criticize.
12. Give the derivation and meaning of *pilgrim, aristocracy, stranger, ichthyology, caitiff, squire, constable, witicism.*
13. Translate into Modern English :—
 ' Whanne ye shalle drynke, your mouthe clence with a clothe :
 Youre handes eke, that they in no manere
 Imbrowe the cuppe, for thanne shalle noone belothe
 Withe yow to drynke that ben with yow yfere
 The salt also touche nat in his salere
 With nokyns mete, but lay it honestly
 On youre Trenchoure, for that is curtesy.'
14. Explain the following words, and give their derivation :—
Pert, pomp, vantage, sheen, bootless, quaint, tiring-house, welkin, clerk.
15. Paraphrase and place in poetical lines :— Methought
 just right and the fixt laws of heaven did first create
 your leader next free choice with what besides in counsel
 or in fight hath been achieved of merit yet this loss thus
 far at least recovered hath much more establish in a
 safe unenvied throne, yielded with full consent.

COLLEGE OF PRECEPTORS.

Pupils' Examination.

MIDSUMMER 1888.

Second Class. (Selections.)

1. Analyse the following passage :—

' What will thy gain, good fellow, be,
 Thus lingering at my side?
 My king, that I shall faithfully
 Have guarded thee, he cried.
 True servant's title he may wear,
 He *only* who has not
 For his lord's gifts, how rich so'er,
 His lord *himself* forgot.'

Parse fully the words in Italics.

Point out all the Verbs, and the Subject and Direct Object of each.

What Adjectives can you find in the passage? Write down their comparative and superlative forms.

Write the following in metre, and supply the necessary capital letters, stops, and all other grammatical signs:—

'his courtiers of the caliph crave oh say how this may be that of thy slaves this ethiop slave is best beloved by thee for he is ugly as the night but when has ever chose a nightingale for its delight a hueless scentless rose.'

Give the perfect participle, and the third person singular of the past tense of the following Verbs:—

Shut, clothe, beat, choose, spill, lie, grow, write, tread.

Explain the grammatical nature and the usages of the words *will, must, ought*.

Correct, if necessary (giving reasons), the following sentences:—

- (a) Man never is, but always to be blest.
- (b) Who can this parcel have come from?
- (c) The mob, consisting of vagrants, ruffians, and fanatics, were carefully watched by the police.
- (d) A few weeks' anxiety are enough to sadden the most beaming countenance.
- (e) Tell me, in peace, what each of them by the other lose.

Write a short description of the examination room, *or* of the game of football, *or* of any favourite book.

Point out any grammatical peculiarities in the following passages:—

- (a) 'But many a many foot of land the worse.'
- (b) 'To make a more requital to your love.'
- (c) 'Rounded in the ear
With that same purpose-changer, that sly devil,
That daily break-vow, he that wins of all.'
- (d) 'And let another half stand laughing by
All out of work, and cold for action.'
- (e) 'Cheerly to sea.'
- (f) 'The Dauphin whom of succours we entreated.'

- (g) 'Those few I have,
Almost no better than so many French,
Who when they were in health, I tell thee, he
I thought upon one pair of English legs
Did march three Frenchmen.'
- (h) 'No person be so bold,
Or daring-hardy, as to touch the King.'
- (i) 'Cousin, farewell; and, uncle, bid him so.'
- (j) 'My inward soul
At nothing trembles; at some thing it grieves,
More than with parting from my lord the King.'
- (k) 'In war, was never lion rag'd more fierce.'
- (l) 'In many a freakish knot had twined.'
- (m) 'Trip it dext and merrily.'
- (n) 'The monk returned him to his cell.'
- (o) 'Now, if you ask who gave the stroke,
I cannot tell, so mot I thrive.'

11. Explain the meaning and trace the derivation of the following terms:—

The manage of two kingdoms — Cordelia — book — roundure — mousing the flesh — scroyles — mutines of Jerusalem — earl — imprisoned angels — converted — decapitated — shotten — sance — carry coals — jolly — morris-dance — empery — perspectives — miscreant — cutliff — parle — blank-charge — press — benevolence — scurrily — perish — barbican — glamour — knock-knocker — lither — scutcheon — slogan — tarn — weightest.

COLLEGE OF PRECEPTORS.

Professional Preliminary Examination.

SEPTEMBER 1887.

First Class. (Selections.)

1. Analyse into clauses only, stating clearly the meaning of each clause:—

It is perseverance that explains how often of boys at school is reversed in real life.

curious to note how some who were then so clever have since become so commonplace; whilst others, dull boys of whom nothing was expected, slow in their faculties but sure in their pace, have assumed the position of leaders of men.

Discuss the Syntax of the following sentences, *but do not take for granted that they are grammatically incorrect* :—

- (a) Neither the captain nor lieutenant who accompanied you and I over the ship wore their swords.
- (b) Who do men say that I am?
- (c) Directly he arrives, your brother and me will put out our best efforts *to get him the position he desires*.

Parse the last five words (*italicised*) in sentence (c) of question 2.

Explain any grammatical peculiarity in—The dire event hath lost us heaven—His shield ethereal temper—Sleeping found by whom they dread—Clashed on their sounding shields the din of war—Who but felt of late with what compulsion—Than whom, Satan except, none higher sat.

Point out the *physiological* distinction between a Vowel and a Consonant. State, with examples, how many true Diphthongs we have in English. Write ten words that contain *false* (or *improper*) Diphthongs.

Define an Adverb. Show how Adverbs may be classified.

Explain the following terms and expressions :—Long withering out a young man's revenue—Apollo flies and Daphne holds the chase—Byrlakin—Drawn and ready—Consul—Dictator—Senate—Lictor—Flamen—Aedile—Togue.

Name some words or syllables in current use derived (a) from Keltic, (b) from Danish.

What classes of words did the Norman Conquest introduce into our language? Give examples.

10. Explain the force of the termination in *own*, *vixen*, *wood*, *strengthen*, *sunken*, *teller*.
11. Explain the formation of *brethren*, *kine*, *breach*, *utter*.
What is meant by Umlaut?
12. Enumerate the chief differences between English of present day and that of the 14th century. What are the rules for sounding the final *e* in Chaucer?
13. What are the *Dramatic Unities*?
14. Give the Shakespearian forms of the following words and phrases :—
Nuptials, *graft*, *momentary*, *I will go and tell*, *pen*,
I have to discourse, *screech-owl*.

COLLEGE OF PRECEPTORS.

Professional Preliminary Examination.

SEPTEMBER 1887.

Second Class. (Selections.)

1. Analyse :—

'The Duke of Wellington, who had an intense horror of falsehood, writing to Klemm, that general was opposed to him in the Peninsular, told him that if there was one thing on which an English gentleman prided himself more than another, excepting his courage, it was his truthfulness.'

2. Parse :—

Who ever told you that John had not written to

3. Give the Plurals of *valley*, *dwarf*, *core*, *swine*, *fell*, *lute*, *money*, *penny*, *virtuoso*, *portmanteau*, *animal*.

4. Write the following in rhyme and metre, supply necessary stops, capitals, etc. :—

what saw he not the church's floor cumbered
 dead and stained with gore what heard he

clamorous crowd that shout their gratulations loud
 redmond he saw and heard alone clasped him and
 sobbed my son my son.

What Adjectives of more than one syllable can form their comparative and superlative with *-r* or *-er*, *-st* or *-est*?

Define, with six examples of each, a Strong Verb and a Weak Verb.

Write six sentences, each containing a Passive Transitive Verb, a Conjunction, and an Adverb.

Define a Preposition. Write twelve short sentences, exemplifying that *but*, *for*, *since*, *up*, *down*, *before* may be used both as Prepositions and as other Parts of Speech.

Explain the words—*rascal*, *demerits*, *malkin*, *amazonian*, *racking*, *bisson*, *'sdeath*, *sheen*, *henchman*, *griffin*, *develap*, *neaf*, *waeward*, *targe*, *brand*, *glaiue*, *claymore*, *burgher*, *kirne*.

COLLEGE OF PRECEPTORS.

Diploma Examination.

CHRISTMAS 1887.

How for practical purposes would you classify *weak* or *irregular* Verbs, so as to guide a scholar in remembering them? Illustrate your answer.

Put the following sentence into prose, connecting each word or clause with the word to which it belongs. What sort of sentence is it? Tell all you know about the words underlined (derivation, mood, case, grammatical construction, etc.):—

'At last, when care had banished sleep,
 He saw one morning, dreaming, doting,
 An empty hogshead from the deep
 Come shoreward floating.'

Form sentences in which a word in *-ing* shall be shown by the construction of the sentence to be a Noun, a

Participle, a Common Infinitive, and a Deponent Gerundial Infinitive) respectively. Parse—'a *dance* room.' What is the difference between—'The *burning* of a house is a sad sight?' and 'The *burning* of a house is a sad sight'?

4. Taking Adverbs, Pronouns (personal and relative), and Nouns, how many *Case-forms* have we in English? Comment on *twice*, *seldom*, *why*. How should you explain—The love of *Godes*—a picture of the *Queen's*—that nose of *his*?
5. Form sentences in which *before*, *after*, *but* shall be Adverbs, Conjunctions, and Prepositions respectively.
6. Comment on the following:—It am I—The wages of sin is death—A manere serjeant—I protest by your rejoicing which I have—I live next door—Sit next him—A house to let.
7. Give a list of the principal languages which enter into the composition of English. What kind of words (give instances) do we get from each?
8. What are the principal dialects of English? and what are characteristic forms or sounds of any three of them?
9. Name and illustrate the chief differences between the literature of the 17th and that of the 18th century.
10. Name the author, date, and subject-matter of the following:—The Faëry Queen—The Castle of Indolence—Essay on Man—The Schoolmaster—Areopagitica—The Wealth of Nations—The Bard.

VICTORIA (MANCHESTER) PRELIMINARY.

1882.

1. What is the meaning of the phrase, 'Incorrect but sanctioned by usage.' Apply the principles of your answer.

to the following words and phrases so as to determine whether they are good English :—

- (a) It is me.
- (b) Than whom was never truer knight.
- (c) Those sort of things.
- (d) 'Reliable.'
- (e) 'Acquaintanceship.'
- (f) 'Idiotcy.'

Explain by reference to the oldest English, and if possible to the Teutonic and other cognate languages, the relation between the *vowels* in the following pairs of words :—

Die, death. Drink, drench. Mouse, mice. May, might. Write, wrote.

Give a list of the meanings of each of the following words, and show how the derived meanings have arisen out of the original meaning in each case :—

Board, ground (Substantive), *serve, common, shoot, spring* (Verb and Substantive), *draw*.

Distinguish between two or more words which have become alike in each of the following cases :—

Box, case, bound, sail, defile, race, light.

Construct sentences showing the different uses of the words *that, would, may*. State any facts that you know respecting the history of these words.

What are the requisites of a perfect Alphabet? Give instances to show that the English Alphabet does not satisfy those.

Distinguish between *derivation* and *composition*. In the following words point out the radical part :—

Lowest, greatest, loveth, truth, sixth, am, loved, sound.

Where you can, compare these with other words containing different roots but the same suffixes, with the view of showing what is the force of the suffix in each case.

Point out traces of old grammatical forms in the following :—*Sunday, oxen, sheep, him, 'em, the* (with comparatives), *were*; and, comparing these old forms with the modern which are generally used, note the simplification

which, in several particulars, has taken place in the language.

9. Paraphrase the following passage, parse the words *italicised*, and analyse into clauses from 'He chid' to 'man', stating the kind of clause:—

'*To be thus* is nothing ;
But to be safely thus.—our fears in Banquo
Stuck deep; and in his royalty of nature
Reigns that which would be fear'd : 'tis much he *dares* ;
And, to that dauntless temper of his mind,
He hath a wisdom that doth guide his valour
To act in safety. There is none *but he*
Whose *being* I do fear : and, under him,
My Genius is rebuk'd ; as, it is said,
Mark Antony's was by Caesar. He chid the sisters,
When first they put the name of *king* upon me,
And bade them speak to him ; then, prophet-like,
They hail'd him *father* to a line of kings
Upon my head they plac'd a fruitless crown,
And put a barren sceptre in my gripe,
Thence to be wrench'd with an unlineal hand,
No *son* of mine succeeding. If't be so,
For Banquo's issue have I fill'd my mind ;
For them the gracious Duncan have I murder'd ;
Put rancours in the vessel of my peace
Only for them ; and mine eternal jewel
Given to the common enemy of man,
To make them *kings*.'

VICTORIA (MANCHESTER) PRELIMINARY.

1884.

1. Notice generally the changes in the language which at all times followed upon the forcible introduction of a foreign tongue into this country, and mention any of the words in which these changes are seen.
Point out the changes that the declension of the pronouns *he, she, it* has undergone, and note their signification.
2. From an examination of the passage in (8), would you decide to speak of English as a Romance or a Teutonic dialect? State your reasons.

What distinction do you draw between *derived* and *compound* words? Give instances to illustrate your answer. Give examples of the use of the following Suffixes, pointing out clearly their force, and, where you can, giving earlier forms of them:—

(e)s, (e)th, (e)r, et, ling, hood, (e)st, ing, ish, ly, ship.

Distinguish between—

If I were	and	If I was.
In possession of	„	In the possession of.
Many a man	„	Many men.
Afear'd	„	Afraid.
Fore (in forego)	„	Fore (in foretell).

Decide, on grounds of Etymology, between the following spellings:—

Further, farther; wile away time, while away time;
cameleopard, camelopard; ecstasy, ecstacy; en-
quire, inquire; sybil, sibyl; honor, honour.

Is it always right to spell etymologically in practice?

Explain the grammatical structure of the words italicised in the following:—

Great as are his talents, his self-confidence is greater.

Far from denying his guilt, he boasted of it.

Now, *if ever*, our hopes are high.

During the night.

Which, *be they what they may*, are yet the master light
of all our being.

Show the connection, if any, between the different meanings of each of the following words:—

Band, cause, place, about, mean (Noun and Adjective),
common, score, device, forge, press.

Paraphrase the following passage, parse the words in Italics, and analyse 'Though you think' to 'against my head':—

'We are amaz'd; and thus long have we stood
To watch the fearful bending of thy knee,
Because we thought *ourself* thy lawful king:
And if we *be*, how dare thy joints forget
To pay their awful duty to our presence?
If we be not, show us the hand of God

That hath dismiss'd us from our stewardship;
 For well we know, no hand of blood and bone
 Can gripe the sacred handle of our sceptre,
 Unless he do *profane*, steal, or usurp.
 And though you think that all, as you have done,
 Have torn their souls by turning them from us,
 And we are barren and bereft of friends;
 Yet know, my Master, God omnipotent,
 Is mustering in his clouds, on our behalf,
 Armies of pestilence; and they shall strike
 Your children yet unborn and unbegot
That lift your *satan*'s hands against my head,
 And threat the glory of my precious crown.
 Tell Bolingbroke, (for yond' methinks he is,) *That*
 That every stride he makes upon my land
 Is dangerous treason: he is come to ope
 The purple testament of bleeding war.'

VICTORIA (MANCHESTER) PRELIMINARY

1885.

1. State briefly some of the main results upon the language which followed the Christianization of England. Mention any works which have come down to us in which such results are to be seen.
2. About what date does French seem to have gained its full use in England after the Norman Conquest? State the main changes which, as may be seen from the works of Chaucer, the language had undergone since the coming of the Normans.

Comment upon the accentuation of the following lines:

'Agayns her might ther gayneth non obstacle,
 He may be cleped a god for his miracles.'

3. Take examples from the Numerals and Pronouns to show the connection between English and other languages, and in the case of the Pronouns point out the changes they preserve of the older inflectional system.
4. Give some account of the Alphabets that have been in use in England. Draw up a scheme of the sound-values of the letters used in English, and give instances—
 (a) Of the same symbol being used to express more than one sound.

(A) Of the same sound being expressed by more than one symbol.

Note the changes that have taken place in the following words:—*Empty, chastise, short, lord, best, amidst, day, dawn.*

Explain and illustrate the following grammatical terms:—*Proper, common* (Nouns); *relative, demonstrative, reciprocal* (Pronouns); *comparison* (Adjectives and Adverbs); *indicative, tense* (Verbs); *concord, government.*

State the marks by which you would distinguish weak from strong Verbs. Comment upon the forms *was, were; may, might; buy, bought.*

Classify English Adverbs according to their meaning. Correct or justify:—

(a) He is one of the wisest that has ever lived.

(b) Standing on the top of the hill, the eye roams over a beautiful landscape.

Paraphrase the following passage, parse the words italicised, and analyse into clauses (stating of what kind each clause is) from 'My lord' to 'in a pond':—

'Merton to Northumberland.

*'I hear for certain, and do speak the truth,
The gentle Archbishop of York is up.
With well-appointed powers: he is a man
Who with double surety binds his followers.
My lord, your son had only *but* the corse,
But shadows, and the *hows* of men, to fight;
For that same word, rebellion, did divide
The action of their bodies from their souls;
And they did fight with queasiness, *constrained*,
As men drink potions; that their weapons only
Seemed on our side; but for their spirits and souls,
The word rebellion, it had *froze* them up.
As fish are in a pond. But now the bishop
Turns insurrection to religion:
Supposed sincere and holy in his thoughts,
He's followed both with body and with mind;
And doth enlarge his rising with the blood
Of fair King Richard, scraped from *Pomfret* stone;
Derives from heaven his quarrel and his cause;
Tells them he doth bestride a bleeding lamb,
carrying for life under great *Bolingbroke*;
And more and less do flock to follow him.'*

VICTORIA (MANCHESTER) PRELIMINARY.

1886.

1. Discuss the meanings of the following words, showing each case the connection of the later with the earlier meaning :—*Journal*, *minute*, *knave*, *quixotic*.
2. Point out the significance of the following words as illustrating foreign elements which English has at various times admitted :—*Candlemas*, *glen*, *fell* (a hill), *Wolfe*, *ugly*, *bishop*, *ransack*, *castle*, *Chester*. How come we have the double forms *wise* (=manner), *guise*, *regal*; and three forms from the same root in *capital*, *head*?
3. Explain the term *dialect*. Notice any leading peculiarities, whether of grammar or vocabulary, that have marked dialects in different parts of England at any time.
4. Explain the terms *grammar*, *alphabet*, *mute letter*. What are the mutes in English? How do you classify them?
5. Derive and define *gender*. Point out the different systems which have been used in English with regard to classification, and notice any circumstances which tended to bring about change.
6. Illustrate from the conjugation of the Verbs *shall*, *can*, the manner of forming the past tense of English Verbs.
7. Classify *Conjunctions*. How do you explain the use of the same form as Preposition and as Conjunction?
8. Correct or justify the following :—
 - (a) I lay me down and slept.
 - (b) The two first boys in the race.
 - (c) The Duke of Wellington is not of those who interferes with matters over which he has control.
 - (d) This explains the bitterness by which the *old* *man* works are marked.
9. Paraphrase the following passage, quote the words italicized.

and analyse into clauses, stating of which kind each clause is, from 'O good' to 'ignorance':—

* *Cerianus and Sicinius, tribune of the people.*

* *Cor.* Were I as patient as the midnight sleep,
By Jove, 'twould be my mind.

Sic. That shall remain a vision where it is,
Not poison any further.

Cor. Hear you this Triton of the minnows? mark you
His absolute "shall"? "Shall I"?
O good, but most unwise patricians! why,
You grave, but reckless senators, have you thus
Given Hydra here to choose an officer,
That with his peremptory "shall," being but
The horn and noise o' the monster, wants not spirit
To say he'll turn your current in a ditch,
And make your channel his? If he have power,
Then veil your ignorance; if none, awake
Your dangerous lenity. You are plebeians,
If they be senators: and they are no less,
When, both your voices blended, the greatest taste
Most palates theirs.

VICTORIA (MANCHESTER) PRELIMINARY.

1887.

1. What evidence is borne by Bede, King Alfred, and Ælfric respectively as to classical learning in England? Mention any works with which King Alfred's name is connected.
2. From names of places what conclusions can you draw as to the races that have been settled in this island? Point out any traces of these races in our current speech.
3. In connection with change of form in words, explain the differences seen in the following words, where each pair contains the same root:—*Food, feed; whole, hale; old, elder; gold, gild; man, men; day, dawn; agent, active; buy, bought;* and give other instances of similar changes. Give examples of words where change has led to lengthening of form.

4. Derive and explain the grammatical terms—*Alphabet, consonant, accident, syntax, relative, antecedent, noun, pronoun, gender, number.*
5. Discuss the various forms of Plurals of Nouns in *oxen, mice, children, heronries, men-of-war, Lords Lieutenant, Messieurs Brown & Co.*
6. State the correct usage of *shall* and *will*.
7. Define a Conjunction and classify Conjunctions.
8. Correct or justify the following:—

(a) It was a mighty error in this state to effect so many conquests on terra firma, which has only served to raise the jealousy of the Christian princes.

(b) I should have been ashamed to show my head, had not my old acquaintance been reduced to the same figure.

(c) The wine is extraordinary good.

(d) We see nowhere the pernicious effects of luxury on a Republic more than in that of the ancient Romans, who immediately found itself poor as soon as this vice got footing among them.

(e) They set up for men of business by giving an account of transactions, that whether they ever passed in the world or not, doth not signify an halfpenny to its instruction or its welfare.

9. Paraphrase the following passage; analyse the last speech into clauses, stating the class to which each clause belongs; and parse the italicised words:—

'Lear. Will you, with those infirmities she owes,
Unfriended, new adopted to our hate,
Dowered with our curse, and *strangered* with our oath,
Take her, or leave her?

Burgundy. Pardon me, royal sir;

Election makes not up on such conditions.

Lear (to France) For you, great king,
I *would* not from your love make such a stray,
To *match* you where I hate: therefore, *beseech* you
To avert your *liking* a more worthier way,
Than on a wretch whom Nature is ashamed
Almost to acknowledge *hers*.

France.

This is most strange,
 That she, who *even but* now was your best object,
 The argument of your praise, balm of your age,
 The best, the dearest, should in this trice of time
 Commit a thing so monstrous, to dismantle
 So many folds of favour. *Sure*, her offence
 Must be of such unnatural degree,
 That monsters it, or your fore-vouch'd affection
 Falls into taint : *which* to believe her
 Must be a faith that reason, without miracle,
 Could never plant in me.'

**QUESTIONS SET DURING A PERIOD OF
 THIRTEEN YEARS (1877-1889) AT THE
 LONDON UNIVERSITY MATRICULATION
 EXAMINATION.**

I.

MATRICULATION EXAMINATION.

English Language.

JANUARY 1877.

1. Write out and punctuate the passage read by the Examiner.
2. Name the Parts of Speech. Which of them undergo inflection? Which are considered the oldest, and which retain most traces of older forms?
3. Into what periods may the language of this country be conveniently divided? Indicate briefly the grammatical characteristics of each.
4. In what way and at what times have Latin elements been introduced into the English language?
5. Classify the principal suffixes of the English language—(1) according to their origin; (2) according to their significance.
6. Give rules for the plurals of Substantives ending in vowels. Of what is the s significant in the following words respectively: peas, alms, riches, summons?

7. *What is the meaning of Declension and Case respectively? How is the Possessive Case denoted in English? What does Genitive mean? Addison observes: 'The single letter s on many occasions does the office of a whole word, and represents the his and her of our forefathers.' Explain and illustrate the confusion contained in this statement.*
8. *How are degrees of comparison formed? Give examples—(1) of Adjectives irregularly compared; (2) of Adjectives comparative in form, but not so used (i.e. but not used comparatively).*
9. *Classify English Pronouns. Discuss in particular the significance of the Romanized portions of—ours, mine, either.*
10. *What traces remain in Modern English of the suffixes added to English Verbs in earlier stages of the language?*
11. *Trace the history, and discriminate the uses, of the termination -ing.*
12. *Is there anything in English answering to an Absolute Case? If so, what case is it? Give examples.*
13. *Discuss fully the meaning and origin of the inseparable Particles.*
14. *Classify compound words in English, and give examples.*

II.

MATRICULATION EXAMINATION.**English Language.**

JUNE 1877.

1. *Write out and punctuate the passage read by the Examiner.*
2. *Give as many examples as you can, and as the time allows, of the way in which the study of the English language illustrates and corroborates what we learn from English history.*
3. *In connection with the last question, what traces in particular have Danish invasions left in the language of this country?*

What does Case mean? Define it so as to suit an inflected and a non-inflected language respectively. By what various ways do we know that a Noun is in the Objective Case in modern English?

What does Genitive mean? Why was the Possessive Case so called? Trace the growth of that Case in modern English from earlier forms, singular and plural. What letter or letters does the apostrophe represent, and what is its value in pronunciation, in man's, fish's, cow's, hero's, James's, Jesus's, men's, mice's, friend's, bunditti's?

Give the history of the form of the plural in English, and account for the variations. How are plurals formed in modern English? Give as full a list as you can of exceptions to the rule.

Classify English Pronouns fully. Trace the history, explain the forms, and determine the meanings of self in its various collocations, singular and plural.

Give rules for the use of who, that, and which respectively. What kind of Pronouns were these words originally? Give some account of the process by which, and the times at which, they severally came to be used as Relatives.

Explain fully the meanings and uses of the in modern English. What was the word originally, how was it inflected, and what traces of its inflection are still found in the language?

Why is the Verb Substantive so called? From what three roots are its various parts respectively derived? Write down its Subjunctive Mood.

Tabulate the Adverbs connected with the stems he, the, who, and explain their formation and meaning.

Classify Prepositions as Simple and Compound. Analyse the Compound ones. Show, with illustrations, what Prepositions can be used Adverbially.

Classify the Conjunctions as to the kind of sentences which they connect. How do you account for the use of that in 'He says that he is ready'?

What does Analysis mean? State and explain the various terms employed in the analysis of sentences. Analyse the

following:—‘Would you know whether the tendency of a book is good or evil, examine in what state of mind you lay it down.’

15. *State what you know of the etymology of the following words:—blame, pay, not, wig, miscreant, stipulation, rigmarole, renegade, twelve, such.*

III.

MATRICULATION EXAMINATION.

English Language.

JANUARY 1878.

1. *Write out and punctuate the passage read by the Examiner.*
2. *Give the derivation, and explain the meaning, of the terms:—grammar, alphabet, noun, neuter, participle, plural, vowel, diphthong, apposition.*
3. *Discuss and illustrate all methods of distinguishing numbers in English Nouns. Mention some Nouns which have—(1) no singular, (2) no plural, (3) two plural forms with different meanings.*
4. *How is gender distinguished in modern English? What causes brought about the gradual disuse of grammatical gender after the Norman Conquest?*
5. *How is the Possessive Case formed in Nouns ending in s? Discuss the form ‘for goodness’ sake.’ How is the Possessive formed in Compound Nouns or Noun Phrases?*
6. *Give a definition of an Adjective which shall include tall, third, nine, some, these. Classify Adjectives according to their functions, and explain the force and origin of the endings -ly, -ish, -ine, -en, -y, -al, -ic, -ous, -less, -some.*
7. *State fully what Adjectives can now be compared by terminations, and to what modifications the Positive is liable. Distinguish in meaning and origin between further and farther, later and latter, elder and older.*
8. *Take the Personal, Possessive, Interrogative, and Relative Pronouns, and show with examples which of them can be*

used Substantively, which Adjectively, and which in both constructions.

Define Mood and Tense, and show the distinction between the ideas they express and those expressed by the Adverbs of manner and time.

Classify English Adverbs—(1) according to their origin; (2) according to their meaning. How many parts of speech can Adverbs qualify? Parse little by little, at unawares.

What are Verbal Prepositions? Give six examples, and show how they came to be used Prepositionally.

Explain the true import and construction of than in comparative sentences.

Discuss the following sentences: state whether you consider any of them incorrect, and if so, why:—(a) Who do you speak to? (b) It was thought to be him. (c) The river has overflowed its banks. (d) Let us make a covenant, I and thou. (e) None but the brave deserve the fair. (f) Whether or no I am right, you are certainly wrong.

IV.

MATRICULATION EXAMINATION.

English Language.

JUNE 1878.

Write out and punctuate the passage read by the Examiner.

How far back can the English language be traced by written remains? State how it may be divided into periods (with dates), and give the distinguishing features of each period.

To what letter-changes are languages liable? Give examples from the English language—(1) of the softening of the final guttural; (2) of the substitution of d for th; (3) of the loss of letters; (4) of the insertion of the letters b and d.

Show that the division of words into parts of speech is logical and exhaustive. Is there ever any difficulty in deciding what part of speech a word is? If so, why?

*What are the words Romanized in 'Others saw him
he returned sooner than either I or my friends'?*

5. Give instances in which the same word may be used—
 - (a) Noun, Adjective, or Verb.
 - (b) Noun, Adjective, or Adverb.
 - (c) Verb, Adjective, or Adverb.
 - (d) Adverb, Preposition, or Conjunction.
 - (e) Adjective, Adverb, or Preposition.
 - (f) Pronoun, Adverb, or Conjunction.
6. What are inflections? How have so many old inflections been lost in English? How is their function now applied in Nouns and Verbs respectively?
7. What is an Attribute? Specify all the kinds of Attribute that a Substantive may have, with examples. Can it have an Attribute of an Attribute?
8. What is the? Explain and illustrate all its uses. Words were originally inflections or derivatives of. State their present use and show their history.
9. What was the original number and case of you? Do the history of this word fully.
10. What is Tense? Is English comparatively rich or poor in its distinction of Tenses? Make a scheme showing the varieties of Tense of the Verbs *am* and *sing*.
11. What is meant by 'A Verb agrees with its Subject in number and person'? Examine the truth of the statement in English.
12. Distinguish between the Transitive and Intransitive constructions of a Verb, and give illustrations. Can a Verb be both? Compare these names with *Am* and *Neuter*. Point out the ordinary process by which a Verb at first Transitive comes to be used Intransitive, and an Intransitive Verb comes to be used Transitive.
13. Put the following into strict prose order, and make a grammatical analysis of it, showing the relations of each to the main sentence:—

'But me, not destined such delights to share,
My prime of life in wandering spent, and rare;
Impelled with steps unceasing to pursue
Some fleeing good that never will be seen;

That, like the circle bounding earth and skies,
Allures from far, yet as I follow, flies;
My fortune leads to traverse realms alone,
And find no spot of all the world my own."

V.

MATRICULATION EXAMINATION.

English Language.

JANUARY 1879.

- Write out and punctuate the passage read by the Examiner.
Underline the words which are not of Latin origin.
Show the position of English among allied languages.
What consonantal changes have been observed to prevail between cognate words in English, and any other of these languages?
- What is a vowel? What vowel sounds exist in English? Show particularly how they are all expressed by the six Roman vowels.
- From what languages, and at what date, have we received the following words?—orange, receive, street, hosh, boom, chintz, kiln, fetish, die, armadillo, concatenation, chess, chagrin, pool, carouse.
5. Discuss and illustrate all the methods of distinguishing number in English Nouns. How has the use of the suffix -s as a sign of plurality been accounted for?
6. Account for the letters in italics in—name, these, those, passenger, sovereign, wettest, cities, potatoes, sceptre, sceptic, handiwork, righteous, tomb, could, our.
7. What cases had Nouns formerly in English? Which of them still formally exist? Of how many of them can the force be still expressed by the simple form of the word without a Preposition? Give full examples.
8. What was the ancient form of the Feminine Gender? What traces remain of it? How has it been supplanted? Discuss the meaning and origin of the term -ster.
9. Classify Adjectives irregularly compared. Give the Positive and Superlative of more, farther, former, utter, hunder,

- less, rather, further, latter, nearer, and tell *briefly* know of the history of each.
10. Explain the construction of *self*. What part of speech is it? Trace its history.
 11. What are weak Verbs? Classify bring, sing, take, &c. teach, set, bleed, eat, as Weak or Strong Verbs. Give reasons in each case, and call attention to peculiarities.
 12. What part is taken by the Verb *have* in conjugating finite Verbs? Explain the process by which *have* came to be used, and discuss the following:—*I have a letter, I have written a letter; I have come to post it; the party is gone.*
 13. What are the different uses of the Verb *to be*? From how many Verbs are the parts of this Verb formed?
 14. Classify Adverbs—(a) as to the ideas they express; (b) as to their origin.

VI.

MATRICULATION EXAMINATION.

English Language.

JUNE 1879.

1. Write out and punctuate the passage read by the Examiners.
2. To what family of languages does English belong? Give any facts showing its relation to some other language in Europe.
3. English three is in Latin *tres*; in German, *drei*. State and explain by examples the law to which a change of this kind is attributed.
4. How many sounds might possibly be represented by the English Alphabet? Classify the actual letters of the Alphabet according to their sounds.
5. Name and define each of the Parts of Speech.
6. Show how we came by the Possessive Case in 's, and plural in s. Tell what you know about Nouns and their plurals in -en.
7. What is meant by the Infinitive Mood of a Verb? Explain fully as you can the Infinitive form in "This house

Give some account of the different forms of the Verb to be. Set out the following Past Tenses of Verbs:—loved, taught, ate, sang. Tell what you know of the forms ought and must.

Discuss any five examples of what is called Irregular Comparison in Adjectives. What Adjectives cannot properly be used in the Comparative or Superlative degree? Justify the Pronouns.

Write two sentences showing the same word used, in one as a Preposition, in the other as a Conjunction; also two sentences showing the same word used as a Preposition and as an Adverb.

Make a grammatical analysis of the following sentence:—

A step was taken this session which was important in as far as it tended to separate the idea of death-punishment from crimes which were no longer capital.

Correct or justify the Syntax of each of the following sentences; and when you correct, tell why you do so:—

- (a) Art thou proud yet? Ay, that I am not thee.
- (b) Whoever the king favours the cardinal will find employment for.
- (c) Here you may see that visions are to dread.
- (d) Nothing but waitings was heard.
- (e) Neither of them are remarkable for precision.
- (f) I cannot tell if it be wise or no.
- (g) It must be confessed that a lampoon or a satire do not carry in them robbery and murder.
- (h) Whose own example strengthens all his: Weak And is himself the great sublime he draws use in

VII.

MATRICULATION EXAMINATION.

English Language.

JANUARY 1880.

Write out and punctuate the passage read by the Examiner. Distinguish between the Classical and the Teutonic elements

in English. Point out the several ways words of Latin origin have been introduced into language.

3. *Define the terms vowel, diphthong, consonant. What are called mutes, and how are they subdivided? Give the substance of Grimm's law.*
4. *Describe the several ways of indicating gender in Nouns, including explanation of the words lady, vixen, seamstress, mistress, bridegroom, drake.*
5. *What arguments might be used for and against the notion of the Article as a distinct part of speech? What do you know of the history of an and the.*
6. *Trace as fully as you can the inflections of thou, she, it, in singular and plural.*
7. *Account for the separate forms of two and twain, and words ten, eleven, twelve, hundred, thousand, second, dozen, score, fortnight.*
8. *What is meant by the terms Strong and Weak of Conjugation of Verbs? Explain the difference between the two forms of Conjugation by telling what you know about their history.*
9. *Discuss the inflections of the Verbs may, can, shall, will, do.*
10. *Account for the use of to in the Infinitive. Present its occasional omission in an Infinitive after shall, I dare say.*
11. *Ense two classifications of Adverbs—one logical, according to their meaning; the other etymological, according to their form and origin.*
12. *Analyse the following sentence:—*

This day, to-morrow, yesterday, alike
I am, I shall be, have been, in my mind
Tow'rd's thee; towards thy silence as thy speech.

13. *Illustrate by examples the points most worth attending to in the Syntax of Pronouns.*
14. *Distinguish between Syntax and Prosody. Define the terms rhyme.*

VIII.

MATRICULATION EXAMINATION.

English Language.

JUNE 1880.

*Write out and punctuate the passage read by the Examiner.
Make a table showing the relationship of English to the
other languages of the Indo-European family.*

*For how many sounds are there signs given by the English
Alphabet? How many signs might be taken to represent
all the elementary sounds used in forming English words?
(Give a full list of those sounds classified.)*

*Indicate some of the most important facts in the history of
our Alphabet, and account, as far as you can, for the
order in which the letters follow one another.*

*Define each of the Parts of Speech, and give the reasons for
and against including the Article among them.*

Classify the Nouns, the Pronouns, and the Verbs.

*Describe and account for the loss of inflections in English
Nouns, with especial reference to the inflections that remain.*

*Discuss, with reference to their history, the words ye and
you, her, its, this, that, which.*

*Describe and account for the Regular and Irregular forms of
comparison in Adjectives.*

*Distinguish between the forms of inflection in Weak and
Strong Verbs, and give what reason you can for the
difference. Of each of the inflected forms of a Weak
Verb, tell what you know of its history, and of its use in
the expression of thought.*

*Discuss the Verbs shall, will, can, and may, with reference
to their inflections, and to their past and present use as
parts of sentences.*

*Explain what is meant by Tense and Mood of Verbs. Add
a few notes upon past and present forms of the Future
Tense, and of the Subjunctive Mood in English Verbs,
and the present use of the Subjunctive.*

*Explain the following terms applied to the structure of
words:—root, stem, primary derivative, secondary deri-*

vative, compound word. *Apply your explanation to the words*—song, bait, batch, suds, thicket, spider, farthing, landscape, knowledge, wedlock, hemlock, cyre, along, gossip, waylay, walking-stick.

14. *Analyse the following sentences:—*

We reckon more than five months yet to harvest; there need not be five weeks; had we but eyes to lift up, the fields are white already.

When there is much desire to learn, there of necessity will be much arguing, much writing, many opinions; for opinion in good men is but knowledge in the making.—*Milton.*

15. *Correct or justify the Syntax in the following sentences:—*

- (a) They are both fond of one another.
- (b) Thersites' body is as good as Ajax when neither are alive.
- (c) How much more elder art thou than thy looks.
- (d) The elder house.
- (e) There were no less than five persons concerned.
- (f) They are the six first lines of *Paradise Lost*.
- (g) Neither he nor we are disengaged.
- (h) One of the best books that has been written on the subject.
- (i) I like it better than any.
- (k) And I never dare to write as funny as I can.
- (l) Laying the suspicion upon somebody, I know not who, in the country.
- (m) Well is him that hath found prudence!

IX.

MATRICULATION EXAMINATION.

English Language.

JANUARY 1881.

(Not more than ten questions are to be attempted, in addition to the Exercise in Dictation.)

1. *Write out and punctuate the passage read by the Examiner.*
2. *At what different periods has a Latin element been intro-*

duced into our language? Give examples of Latin words introduced in the several periods mentioned.

What is meant by Runes? Tell whatever you know concerning any Runic letters in the English Alphabet.

What is meant by English Roots? What letter changes from the English root have occurred in the following words?—each, thunder, speak, crumb.

Define the grammatical term Gender. What is the original force of the suffix in hunter, maltster? Account for the gender of sun and moon in modern English.

Mention any English Nouns which form their plurals by processes generally obsolete. Which of the following are genuine plurals, and how do you account for the forms which are not such?—alms, summons, banns, sessions, costs, caves, weeds, riches, dues.

What is the origin, and what is the meaning in English Grammar, of the term Case? Of what lost case-endings are the traces still discernible in our language?

Enumerate and explain the origin of the various kinds of suffixes employed in the formation of English ordinals. Give the etymology of foremost.

What do you know concerning the origin and history of English Possessive Pronouns? Account for the form ours.

Which are the English Auxiliary Verbs properly so called? Explain the forms of the Preterites of the Verbs have, make, can.

Discuss the words italicised in the following:—‘Long ago we were wont to let plain living accompany high thinking.’

Distinguish between Co-ordinating and Sub-ordinating Conjunctions. Which are the various uses of the word but in English?

Give instances of the use of Proper Nouns as Common Nouns in English. What are the derivations of dunce, copper, trainway, gypsy?

State clearly the rules of English Syntax with regard to the use of will and shall.

Give examples of grammatical Pleonasm and Ellipsis in English.

16. *Analyse grammatically the following sentence, point out defects or deviations from modern usage which require notice in its construction, and rewrite it accordingly.*

By our common law, although there be for prince provided many princely prerogatives and liberties, yet it is not such as the prince can take more other things, or do as he will at his own pleasure without order, but quietly to suffer his subjects enjoy their own, without wrongful oppression: whereas other princes by their liberty do take as pleases.

X.

MATRICULATION EXAMINATION.

English Language.

JUNE 1881.

(Not more than ten questions are to be attempted, including the Exercise in Dictation.)

1. *Write out and punctuate the passage read by the Examiner.*
2. *Show the relation between English and other languages of the Indo-European family.*
3. *Give some account of the different plural forms of English Nouns.*
4. *Discuss Comparative and Superlative forms of Adjectives, and explain the forms worse, next, first, last, furthest.*
5. *Tell what you know of the history and present use of the English Language. How would you place them among the Family of Languages, and why?*
6. *What is a Relative Pronoun? Point out and explain the different uses of the word that. Explain the origin and present use of the words what, which, whether.*
7. *What are Cardinal and Ordinal Numbers? Explain the forms eleven and twelve, the endings of numbers -teen and -ty, and the words hundred and thousand. Account for the method of forming Ordinals.*
8. *What is a Verb? What is meant by the Infinitive?*

Tell what you know of the past and present use of to in the Infinitive.

We write he thinks, why do we not write he musts? Illustrate your answer by reference to some other Verbs.

What is an Adverb? Classify the Adverbs. Tell what you can of the origin and grammatical use of the words yea, yes, aye, nay, no.

Classify the Conjunctions, and point out which of them are used in forming Co-ordinate Sentences.

Explain and give examples of the difference between Sub-ordinate and Co-ordinate Sentences, between Extension and Completion of the Predicate, and between a Direct and an Indirect Object.

Analyse these sentences:—

I shall begin with that which, though the least in consequence, makes perhaps the most impression on our senses, because it meets our eyes in our daily walks. I mean our retail trade.

The exuberant display of wealth in our shops was the sight which most amazed a learned foreigner of distinction who lately resided among us. His expression, I remember, was that 'they seemed to be bursting with opulence into the streets.'

Point out and answer the chief questions that may arise as to the application of the rule that a Verb should agree with its Subject in number and person.

Write a few notes on the chief English metres.

XI

MATRICULATION EXAMINATION.

English Language.

JANUARY 1882.

more than ten questions are to be answered, including the Exercise in Dictation.)

Write out and punctuate the passage read by the Examiner.

Define a Root—an English Root. What are Hybrids?

Mention any Hybrids that are generally recognised as good English.

3. *What vowel sounds were the letters a, e, i, o, u, originally intended to represent? Point out the letter-changes which have taken place in the following words:—gossip, number, tyrant, see.*
4. *Give the origin and meaning of the third Case. What is the real power of the Genitive Case? Explain the following forms:—their, golden, for Christ His sake.*
5. *Derive score, dozen, hundred, eleven. How are Distributive Numerals expressed in English? Give the first three English Ordinal Adverbs.*
6. *Which are the usual suffixes of comparison in English? Mention any English words now in use in which these comparative suffixes are visible. Explain the forms:—next, farthest, foremost.*
7. *What Pronouns were originally used where Relatives are now employed in our language? Explain the forms:—yours truly; to-morrow; I and the lad will go yonder, the more the merrier. Define Reflective Pronouns.*
8. *Enumerate the elements of flexion in the Verb. What is the use of the Subjunctive Mood? Account for its use in which it is distinguished in English.*
9. *What part of speech is the Infinitive? What is meant by the Dative Infinitive and the Simple Infinitive? Show the origin of the suffixes in 'the hanging crane,' and 'the hanging of the crane.'*
10. *How is the Future Indefinite Tense expressed in English? Illustrate your answer by an examination of the original meaning of the Auxiliaries employed for the purpose. Explain the term—the Imperfect Continuous Tense. Analyse the forms could, had, might.*
11. *Give examples of a Prepositional and a Pronominal Adverb, of an Adverb formed by the Genitive singular of a substantive, and of a Preposition formed by the Past Participle of a Verb. Why are Interjections not to be reckoned as Parts of Speech? Derive well-a-day! alas!*
12. *What is meant by Diminutives and Augmentatives? Enumerate, and illustrate by examples, the suffixes and*

commonly used in English in the formation of such words, and of Patronymics.

Distinguish between accent and emphasis. What is meant by rhyme, double rhyme, quantity, alliteration? Give an instance of the pause in Blank Verse.

What designations would you give to the cases severally employed in the following:—

- (a) *Be of good cheer.*
- (b) *Take a glass of wine.*
- (c) *All things considered, I am glad.*
- (d) *He did the deed.*

Define Tautology, Verbiage, and Euphemism.

Analyse the following:—

(a) What other excellencies this Garden of Paradise had, before God for man's ingratitude and cruelty cursed the earth, we cannot judge; but I may safely think that by how much Adam exceeded all living men in perfection, by being the immediate workmanship of God, by so much did that chosen and particular garden exceed all parts of the universal world, in which God had planted, that is, made to grow, the trees of life, of knowledge; plants only proper and becoming the Paradise and garden of so great a lord.

(b) We fear by light, as children in the dark.

XII.

MATRICULATION EXAMINATION.

English Language.

JUNE 1882.

(Only ten questions to be answered.)

Write down and punctuate the passage read by the Examiner.

How many vowel sounds are used in speaking English?

Which are they? How many diphthongs are used?

Which are they?

Use the words *book, but, thou, he, who, why, enough, feet, ought, knew, best*, as examples of some means of

distinguishing words in modern English that in the language in its earliest Teutonic form.

4. Give some account of our Teutonic Noun-Suffixes.
5. Distinguish the successive periods of the introduction of the Latin element into English, and illustrate by the effect of each upon the language.
6. Explain the formation of the words dean, sexton, biscuit, tile, orchard, livelihood, allow, isle, and add a few comments upon the phonetic changes effected by their history.
7. Latin duo is English two, and German zwei. Explain you know of the law which is said to explain such as these.
8. What is meant by Case in Nouns? Tell the history of the Possessive Case in English, and define the proper use of its use.
9. Discuss ten examples of what is called Irregularity in Adjectives.
10. Tell what you know of the past and present Second Personal Pronoun in its Nominative and Possessive Cases, singular and plural.
11. Tell what you know of the inflections of the Third Person Pronoun, in singular and plural.
12. Discuss the origin and grammatical use of the words which, and what.
13. Show how a Classification of Verbs may be formed from the difference in the form of the Past Tense.
14. Discuss the origin and the grammatical use of the Infinitive.
15. Point out the different ways in which Adverbs are formed from Nouns, from Pronouns, and from Verbs.
16. What are the chief rules for the use of the Punctuation, Comma, the Colon, and the Semicolon?
17. Analyse this sentence :—
We boast our light, but if we look not within, the sun itself it smites us into darkness.
18. Correct or justify the Syntax in the following sentences, giving for each case the rule that is in question.
(a) Neither he nor I have any doubt of his

- (b) One of the best treatises that has ever been published.
- (c) I am one of those who cannot describe what I do not see.
- (d) The country was divided into counties, and the counties placed under magistrates.
- (e) Nobody ever put so much of themselves into their work.
- (f) He hath given away above half his fortune to the Lord knows who.
- (g) Friendships which we once hoped and believed would never have grown cold.
- (h) Nepos answered him, Celsus replied, and neither of them were sparing of censures on each other.
- (i) The boy stood on the burning deck,
Whence all but he had fled.
- (j) Such are a few of the many paradoxes one could cite from his writings, and which are now before me.

XIII.

MATRICULATION EXAMINATION.**English Language.**

JANUARY 1883.

(Not more than ten questions to be answered.)

*Write out and punctuate the passage read by the Examiner.**Represent in tabular form the stocks and languages of the Indo-European family that have contributed to the formation of English.**Tell what you know of the origin and structure of the English Alphabet.**Define the Parts of Speech.**Tell the history of the forms a, an, the, and discuss their grammatical use.**Account for suffix or inflection in each of the following*

words :—chicken, oxen, vixen, beeves, pennies, per spinster, widower, gander, drake.

7. Tell what you know of the history of the words *ye*, *yes*, *no*, *nay*. Explain how you would classify them among Parts of Speech.
8. Explain as fully as you can the Superlative forms—*more*, *next*, *best*, *least*, *last*, *first*; and the Comparative forms—*neater* and *worse*.
9. Tell what you can of the history, and discuss the various grammatical uses, of the words *that*, *which*, *what*.
10. 'Mrs. Quickly reports to Prince Henry that Falstaff "this other day, you ought him a thousand pound." Explain the use of the word *ought*; show how we have by the two forms *own* and *owe*; account also for the forms *durst*, *quoth*, and *methinks*.
11. Take six of our common English Prepositions, and showing of each, as nearly as you can, its original meaning, show in what way it has been taken to represent different relations of place, time, and causality.
12. Show that the following words were originally Compound Nouns :—*barn*, *orchard*, *stirrup*. Tell what you know of the Teutonic suffixes used in the forming of Adjective Nouns.
13. Analyse these sentences :—
 Rab I saw almost every week, on the Wednesday, and we had much pleasant intimacy. I found the way to his heart by frequent scratching of his huge back and an occasional bone. When I did not notice him he would plant himself straight before me, and wagging that bud of a tail, and looking up, with his head a little to the one side.
14. Discuss the Syntax of the following passages :—
 (a) The largest circulation of any Liberal newspaper.
 (b) Injustice springs only from three causes. Neither of these causes for injustice can be found in a Being wise, powerful, and benevolent.
 (c) This dedication may serve almost for any work that has, is, or shall be published.

- (d) I meant to have written to you.
- (e) If I were old enough to be married, I am old enough to manage my husband's house.
- (f) In the best countries a rise in rents and wages has been found to go together.
- (g) He belongs to one caste, and the hewers of wood and drawers of water to another.
- (h) I heard of him running away.
- (i) It's me.

What is Prosody? Explain the use of accent in English verse. What is rhyme? Distinguish between perfect and imperfect rhymes. Describe the measure that is known commonly in England as Blank Verse.

XIV.

MATRICULATION EXAMINATION.

English Language.

JUNE 1883.

(Only ten questions to be attempted, including the passage for Dictation.)

1. Write out and punctuate the passage read by the Examiner.
2. With what languages of Europe is English in origin most closely connected? What exactly is its relation to Latin? what to French?
3. Explain the term Anglo-Saxon. What objections are there to it? What term has been proposed in its stead? Give reasons for its retention.
4. Mention any words that have been added to our vocabulary in the present century.
5. What exactly is meant by the phrase Part of Speech? What by the term parse? Classify the words—petition, long, that, wire.
6. Discuss the plural form children. Write down the Nouns that have no special form to express plurality. Is it correct to speak of 'a two-foot rule'?
7. Point out the grammatical difference between the in such

phrase as, 'he did his duty and was the happier for it' and the the in 'he was the happier of them.'

8. *Examine the forms*—lesser, worse, foremost, elder, farthest. *Derive*—next, last, best, further, rather.
9. *Explain the terms Strong and Weak as applied to Verbs*, also the term *Conjugation*. *To which Conjugation you assign* teach, fight, work, do, fly, flow, flee, till, toll?
10. *Mention some Verbs that, being originally Preterites, come to be used as Presents*. Can you account for a usage?
11. *What is the force of run in such a phrase as, 'to run the risk of wear, in 'the day wears;' of give, in 'the shoe gives of obtain, in 'this doctrine obtained;' of take, in 'take offence'?* Mention any noticeable uses of—*to taste, sit, stand, go.*
12. *Point out and discuss anything grammatically questionable in these sentences:—*
 - (a) The threatened assault was met by Buckingham by a counter attack on the Earl of Bristol, whom he knew would be the chief opponent against him.
 - (b) They were desirous of removing those influences which the Stuart kings had introduced into the Government, and which overruled the Constitution.
 - (c) And many a holy text around she strews,
That teach the rustic moralist to die.
 - (d) This view has been maintained by one of the greatest writers that has appeared in this country.
 - (e) The administration of so many various interests and of districts so remote, demand more than common capacity and vigour.
13. *Give examples of Verbs that are used both as 'Complete Verbs' and as 'Incomplete Predicates,' and explain these uses.*
14. *Analyse these sentences:—*
 - (a) What is this?
 - (b) I had rather not go.

- (c) Who is he, to behave in such a manner?
 (d) There were readers in multitudes; but their money went for other purposes, as their admiration was fixed elsewhere.
 (e) His answers were such as to win unqualified praise.

Describe the metre of the following stanza:—

' We look before and after,
 And pine for what is not;
 Our sincerest laughter
 With some pain is fraught;
 Our sweetest songs are those that tell of saddest thought.'

XV.

MATRICULATION EXAMINATION.

English Language.

JANUARY 1884.

Write out and punctuate the passage read by the Examiner. Classify the sounds used in speaking English, pointing out those which, in our Alphabet, have the same letter for their sign.

Give, with a few words of comment, ten illustrations of Grimm's Law.

Tell what you know of the origin of each of the following words, with comment upon any fact in the history of English that it might serve to illustrate:—Avon, Chester, Grimsby, cloister, minster, cherry, beef, nuisance, cousin, potion, poison.

Discuss each of these plural forms:—leaves, oxen, kine, men, brethren; also the forms—news, pains, riches, eaves, summons.

Make a list of different ways of expressing Gender in English Nouns, adding a few notes on the history of each.

Account for the greater permanence of Case-endings in Pronouns than in Adjectives. Describe, generally, the Pronominal Case-endings, and tell something of their history.

8. *What is an Indefinite Pronoun? Write a list of the Indefinite Pronouns, and give the derivation of each them.*
9. *What is a Cardinal Number? Distinguish between forms two and twain. Discuss the origin of the words—ten, eleven, twelve, hundred, thousand, dozen, some.*
10. *Write eight sentences, giving four examples of the use of the same Verb Transitively and Intransitively. Re-write four sentences containing Transitive Verbs with change of Voice from Active to Passive. Add some notes upon the present use of the Subjunctive Mood in English.*
11. *Give the fullest subdivision of an English Verb into Tenses that you may have met with in any grammar. Which of those Tenses are distinguished by Inflections? Distinguish between shall and will as signs of a Future Tense.*
12. *Which form do you prefer to use?—He dare not, or He dares not. What is to be said on behalf of each form? Explain the forms—willy-nilly, won't, to wit.*
13. *Explain, with reference to their origin, the use of the words own and owe in 'I own a pound,' 'I owe a pound,' and 'I own I owe a pound.' Explain the Verbs in the question, 'How do you do?'*
14. *Show how Adverbs may be classified according to their meaning. Why are Yes and No placed among Adverbs?*
15. *Analyse this sentence:—*

There is no branch of human work whose controlling laws have not close analogy with those which govern every other mode of man's exertion.
16. *Correct or justify the Syntax in the following passages, giving for each case the rule that is in question:—*
 - (a) It has generally been observed, that the European population of the United States is tall, and characterized by a pale and sallow countenance.
 - (b) When distress and anguish cometh upon you.
 - (c) By young Telemachus his blooming years.
 - (d) Sorrow not as them that have no hope.
 - (e) He having none but them, they having none but him.
 - (f) Breaking a constitution by the very same means that so many have been broken before.

- (g) They are not only the most charitable of any other nation, but most judicious in distinguishing the properest objects of compassion.
- (h) The part of this reed used by the Indians is from ten to eleven feet long, and no tapering can be perceived, one end being as thick as another.
- (i) It is observable that each one of the letters bear date after his banishment.
- (j) If he had writ me word by the next post this had been just and civil.

XVI.

MATRICULATION EXAMINATION.**English Language.**

JUNE 1884.

The Exercise in Dictation, and Questions 14 and 15 are to be attempted by every one, and of the remaining Questions not more than seven.)

Write out and punctuate the passage read by the Examiner.

Define the terms—letter, mute, vowel, spirant, palatal.

What is meant by saying that consonants 'fall under the category of noises'?

What sounds has the letter a in English? How does it come to have so many? Which of them is the oldest?

Show, as definitely as you can, the influence of Norman French upon our Grammar.

Point out the advantages and disadvantages of a mixed vocabulary. How is it that ours is so mixed as it is?

Mention ten Latin words that appear in English in two forms, one coming directly, the other indirectly.

What exactly is meant in grammar by the term Gender?

Are there now any traces of gender in English?

Explain how it is that we have such forms as Sunday and Monday, alongside of such forms as Wednesday and Thursday. Also how it is we say Lady-day, and not Lady's day.

9. *Show that foregoing is a Double Superlative, children a Double Plural, songstress a Double Feminine, and give other examples of such doublings.*
10. *How do you classify Pronouns? Parse the words what in the sentences:—I will tell you what. He was some what weary. What o'clock is it? What man is that? What with the wind, and what with the rain, it was not easy to get on.*
11. *What are the marks of a 'Strong' Verb? About how many of such Verbs have we still in use? To what Conjugation belong shall, buy, fight, reach, teach? Can you explain the difference of vowel in the Preterite of tell?*
12. *Parse all the words ending in -ing in the sentence—Dribbling, we went singing on our way, with our walking sticks in our hands, weary of toiling in town.*
13. *Derive the words—lady, madam, sir, husband, woman, bachelor, lass, cousin, uncle, archbishop.*
14. *Point out and discuss anything grammatically noticeable in the following passages:—*
- (a) 'Thou lovest, but ne'er knew love's sad satiety.'
 - (b) 'Man never is, but always to be blest.'
 - (c) 'There's blood upon thy face!
'Tis Banquo's, then;
'Tis better thee without than he within.
 - (d) 'Like one
Who having unto truth, by telling of it,
Made such a sinner of his memory,
To credit his own lie, he did believe
He was indeed the duke.'
 - (e) 'This is he, my master said,
Despised the Athenian maid.'

15. *Analyse these verses from Gray's Elegy:—*

- 'Yet e'en these bones from insult to protect,
Some frail memorial, still erected nigh,
With uncouth rhymes and shapeless sculpture decked,
Implores the passing tribute of a sigh.
- 'Their name, their years, spelt by the unlettered Muse,
The place of fame and elegy supply:
And many a holy text around she strews,
That teach the rustic multitude to die.

* For who, to dumb forgetfulness a prey,
This pleasing, anxious being e'er resigned,
Left the warm precincts of the cheerful day,
Nor cast one longing, lingering look behind?*

XVII.

MATRICULATION EXAMINATION.**English Language.**

JANUARY 1885.

more than ten questions are to be attempted; they must include the Exercise in Dictation, and Questions Nos. 1 and 13.)

Write out and punctuate the passage read by the Examiner. Name the main sources that have contributed to form modern English, and state the period at which the influence of each has been chiefly felt.

In what directions, and through what channels, has the Latin language left its traces on English?

Show what suffixes have been used to mark the plural in English, and how the number of those in ordinary use has been reduced.

Explain the origin of the suffixes in the following words:—shadow, hillock, holy, busy, farthing, darling, worship, favour, burgess, ceremony, enemy, homage, terrace.

What is the etymology of the following words:—under, over, every, eleven, twenty, least, near?

Define a sentence, a phrase, and a clause, and give instances of each.

What traces are there in English of a Perfect formed by reduplication? Can you show by what process reduplication has disappeared?

What was the early use of the Infinitive? When was it first distinguished by the prefix to?

Explain and parse the following phrases:—Methinks. Woe is me. I was an hungered. I had a sleep.

Explain the formation of the following Auxiliary Verbs:—shall, must, durst, could, should, ought.

12. *What remains of Case-inflection are found in our English?*
13. *Give a few simple rules for Grammatical Analysis, apply them to the following:—*
 The world beheld with astonishment two powers whose rival pretensions had for so many years distracted Europe with divisions and deluged it with blood, now suddenly bound together by the duties of alliance.
 'It little profits that an idle king,
 Matched with an aged wife, I mete and dole
 Unequal laws unto a savage race,
 That hoarse, and sleep, and feed, and know not me.'
14. *Give the etymology of the following Pronouns, and show how their use has varied:—this, that, what, whose.*
15. *How do you explain the formation of the suffixes, and mark the Tense in Weak Verbs?*

XVIII.

MATRICULATION EXAMINATION.**English Language.**

JUNE 1885.

(Not more than ten questions are to be attempted, and in the ten must be included Nos. 1, 14, and 15.)

1. *Write out and punctuate the passage read by the Examiner.*
2. *What are the two main sources from which the English vocabulary is derived? From which of them comes Grammar? Illustrate your answer by examples.*
3. *Distinguish between the terms cognate and derived, as applied to words. Mention some words cognate with bear (the Verb), and some derived from it.*
4. *What do you know of the origin of these words:—college, university, degree, examine, student, scholar, pass-list, matriculation?*
5. *What is meant by a letter? Give some account of the letters.*

c and its uses. What various sounds are represented in English by the letter u?

6. Define the terms Inflection, Analysis, Synthetic, Interjection; Strong and Weak as applied to Verbs; Abstract and Concrete as applied to Nouns; Simple and Complex as applied to Sentences.
7. Make a list of the most common Noun-formatives, with instances of their use, and explanations of their force or forces.
8. Discuss the forms—brethren, seamstress, indices, fisherman, cherry, kine, swine, cherubim, riches, uttermost.
9. What exactly is meant by a Pronoun? What by a Relative Pronoun? Mention any differences in usage between who and that.
10. To which Conjugation do the following Verbs severally belong?—see, saw, say, sow, sew, sue, set, sit, seethe, sell. Write down the Past Tense and the Past Participle of each one, noticing any irregularities.
11. What three origins has our Substantive Verb? Mention some usages in which *am*, as an Auxiliary, has been ousted by *have*.
12. Write some short sentences to show the various meanings of the Prepositions *at*, *with*, *of*, *from*, *against*. Explain—he did his duty *by* him; *under* these circumstances; *ten to one* it is not so; *add ten to one*; *keep up, for my sake*.
13. Parse *after* in each of the following sentences:—His *after*-life shows him to greater advantage. *After* him then and bring him back. *After* he came all went wrong. You go first and I will come *after*. *After* that I will say no more. Parse *out in*—*Out*, brief candle. He was quite *out* of it. *Out* upon it. He was beaten *out* and *out*. He proved an *out* and *out* deceiver.
14. Point out and correct anything wrong or dubious in the following sentences:—
 - (a) I had hoped never to have seen the statues again.
 - (b) Luckily the monks had recently given away a couple of dogs, which were returned to them, or the breed would have been lost.

- (c) It was the most amiable, although the dignified, of all the party squabbles by which it had been preceded.
- (d) Having perceived the weakness of his position they now re-appear to us under new title.
- (e) Neither you nor I am right.
- (f) I am one of those who cannot describe what I am.
- (g) Whom they were, I really cannot specify.
- (h) Whom do you say I am?
- (i) His is a poem, one of the completest works that exists in any language.
- (j) He was shot at by a secretary under no circumstances, with whom he was finding fault, but fortunately without effect.

15. *Analyse:—*

- (a) I am monarch of all I survey.
- (b) 'Tis love that makes the world go round.
- (c) His business was to beat the enemy, and he knew he could not beat the enemy unless he could get the best officers it was possible to get.

XIX.

MATRICULATION EXAMINATION.

English Language.

JANUARY 1886.

(Not more than ten questions are to be attempted, and ten must be included Nos. 1, 14, and 15.)

1. *Write out and punctuate the passage read by the Examiner.*
2. *Show clearly that English, in its origin and development, is a Teutonic language. Also say by what Teutonic languages it has been affected and influenced since it came into this island.*
3. *Mention the various times and ways in which Latin, directly and indirectly, has increased our vocabulary.*
4. *Make a list of all the flexions the English Verb has. How is it there are so few and how do we get on with them?*

What is meant by the Organs of Speech? How would you define a vowel? how a diphthong? How many more vowel sounds has English than vowels?

In what various ways are the letter g, and the combination gh, pronounced in English? How do there come to be various ways?

Can you explain the italicised letters in the following words:—children, would, could, against, gender, victuals, frontispiece, cray-fish, mice?

Mention some Nouns—(1) with two plural forms, (2) with no plural form, (3) with only a plural form, (4) of plural forms which are treated as singulars, (5) of singular forms which are treated as plurals.

Describe our two Conjugations. To which belong the Verbs have, go, read, fall, think, fight, hang, send, wash, feel? Why may we not say, 'He cans do it'?

Explain the term Preposition. How does a Preposition differ from a Conjunction? Mention some Prepositions that have become Conjunctions.

Parse each of the four words, 'But me no buts.' What other parts of speech may but be? Would you say, 'They all ran away but me,' or 'They all ran away but I'?

Give half a dozen instances of words of which the present spelling obscures the etymology. How did such spelling come into fashion?

What is meant by an Idiom? Mention two or three English Idioms, and try to explain them.

Criticise the grammar, or the style, of these sentences:—

- (a) It is characteristic of them to appear but to one person, and he the most likely to be deluded.
- (b) I think it may assist the reader by placing them before him in chronological order.
- (c) Few people learn anything that is worth learning easily.
- (d) My resolution is to spare no expense in education; it is a bad calculation, because it is the only advantage over which circumstances have no control.

(e) Image after image, phrase after phrase, with vivid, harsh, and emphatic.

(f) Analyse *one* of the following extracts:—

(1) 'Who was happier than Rolf, when a mad skiff, on one of the most glorious days of the year? He found his angling tolerably good near home; but the further he went, the more the herrings abouted; and he therefore ran down the fiord with the tide, fishing as he proceeded, till all home objects had disappeared.'

(2) 'What thou art, we know not;
What is most like thee?
From rainbow clouds there flow not
Drops so bright to see

As from thy presence showers a rain of melody.'

XX.

MATRICULATION EXAMINATION.

English Language.

JUNE 1886.

(Questions 1, 7, and 15 must be attempted by every one of the rest not more than seven.)

1. Write out and punctuate the passage read by the Examiner.
2. What do you know of the origin of our Alphabet? Illustrate its imperfections.
3. Classify the consonants. What is meant by a *voiced*? Which are the oldest vowels?
4. Discuss the pronunciation of *chivalry*, *project*, *Deuteronomy*, *dynamiter*, *cither*. How do they differ from the usual pronunciations of the vowels heard in such words as *master*?
5. Classify our words. Show that to some extent the ending of a word indicates its class. Why only 'to some extent'? To what class or classes belong *that*, *ink*, *after*, *parallel*, *good*?
6. State the force or forces of the suffixes *-ster*, *-some*, *-ard*, *-ish*. Mention three prefixes of *Germanic* origin and three of *Romanic*.
7. Describe our two Conjugations. Which is the *regular*?

Does any Verb belong to both? What traces are there of reduplication?

What is the origin of the d in the Preterite of love? What of the d in its Past Participle? Explain the forms had, made, left, built, clad, methinks.

When is dare inflected in the Third Singular Present Indicative? Can you cast any light on the forms durst, wist, wrought, sold, sought, ago?

Mention some cognates of better, nether, among, noun, rather, toward.

What is the difference in meaning between monitory and monetary, definite and definitive, credible and creditable, confident and confidant, virtuous and virtual, expedient and expeditious?

Point out what is idiomatic in these phrases:—

- (a) There came a letter.
- (b) Let them fight it out.
- (c) We spoke to each other.
- (d) Many a man would flee.
- (e) What an angel of a girl!
- (f) What with this, and what with that, I could not get on.

What error has crept into the phrases—ever so many; to do no more than one can help; these sort of things?

Suggest some explanation of mine in such phrases as—
a friend of mine.

What is the use of the 'Analysis of Sentences'? What shapes may the Subject of a sentence assume? And in what ways may it be extended?

Analyse:—

- (a) I saw them run.
- (b) He can make it go.
- (c) Let her depart.
- (d) Who is it?
- (e) He was crowned king.
- (f) He was hanged—a well-deserved punishment.

Write a sentence containing three extensions of the Predicate, one of them a clause, and let this clause contain a Subject with two extensions.

XXI.

MATRICULATION EXAMINATION.

English Language.

JANUARY 1887.

1. *Write out and punctuate the passage read by the Examiner.*
2. *Both from its Grammar and its Vocabulary as they are, show that English is a Teutonic language.*
3. *Mention as many words as you can that have been adopted into our language during the present half-century.*
4. *Give examples of all the various sounds of a in our language; also those of ough and eh.*
5. *Write down the plural form of wharf, colloquy, potter, Mary, Knight Templar, canto, and state and discuss the rule you go by in each case. Mention some words in which the s of the stem has been mistaken for the plural flexion.*
6. *What are our commonest Adjective formatives? Illustrate our habit of using Nouns both with and without change of form, and also of using Adverbs as Adjectives.*
7. *What Indefinite Article do you use before the words historical, European, usual, humble, ewer? Give your reasons for your answers. Can you mention any instance of the transference of the n of the Indefinite Article to the beginning of the following Noun?*
8. *Is there any difference in usage between each and every? Why should you not say 'Neither of the ten suited me'? What alternative form of expression is there to 'That of mine and nobody else's'? Which do you think is to be preferred?*
9. *Repeat and criticise the current Definition of the Verb. Which seems to you the least unsatisfactory, and why?*

What are the characteristic marks of the Strong Conjugation? Make a list of some half dozen Weak Verbs that have vowel change in the Past Tense; also of half-a-dozen that have no change there; also of half-a-dozen that do change but not in the way of addition.

Classify Conjunctions with reference to (a) their use, (b) their origin.

Parse the italicised words and phrases:—

- (a) *Down* with it!
- (b) His *having been beaten* once only made him *the* more determined to succeed.
- (c) *Seeing* is believing.
- (d) The *hearing* ear and the *seeing* eye, the Lord hath made *even* both of them.
- (e) *Whatever* sceptic could inquire for,
For every *why* he had a *wherefore*.
- (f) *Let* knowledge *grow* from *more* to *more*.

Distinguish between farther and further, gladder and gladlier, nearest and next, latest and last, peas and pease, genii and geniuses.

Give some general directions for the Analysis of Sentences, and apply them to a sentence of your own composing.

Analyse:—

- (a) 'O what a tangled web we weave
When first we practise to deceive!'
- (b) 'She sat like Patience on a monument,
Smiling at grief.'
- (c) 'And statesmen at her council met,
Who knew the seasons, when to take
Occasion by the hand, and make
The bounds of freedom wider yet.'

XXII.

MATRICULATION EXAMINATION.

English Language.

JUNE 1887.

1. *Dictation and Punctuation.*
2. *Explain and illustrate the terms Synthetic and Analytic as applied to languages. By which would you describe the English language as it now is?*
3. *Distinguish between the Teutonic and the Romance elements of the English Vocabulary; and write two short sentences, one containing no words of Romance origin, the other none of Teutonic. Which is the easiest sentence to write, and why?*
4. *Point out some of the inconsistencies of English Spelling and of English Pronunciation. How have these arisen?*
5. *Classify the consonantal letters. What is meant by Grimm's law, and to which group does it apply? How would you class the letter H?*
6. *Give instances of Common Nouns becoming Proper, and Proper becoming Common. How does the Possessive Case differ from the Genitive?*
7. *In what two ways may Adjectives be compared? How do there come to be two ways? By what terms would you denote them? State the general rule as to their use.*
8. *Discuss the ordinary definition of a Pronoun. What other definition has been suggested? Distinguish between the forms my and mine. Which is the older form? What similar pairs are there?*
9. *Explain the terms Voice, Mood, Infinitive. Show how frequently in English, Transitive Verbs are used Intransitively, and vice versa. Mention some Causative Verbs.*
10. *Distinguish between the Strong and the Weak Conjugations. By what other names are they known? Which is the older? Which is the living one? To which do these*

Verbs belong, fight, think, bare, bear, catch, teach, reach, beseech, hang, fly?

Parse must in 'He says he must go,' and 'He said he must go;' and mention some other Verbs which are similarly unchanged. What do you know of the Verbs quoth, wot, thinks (in methinks)?

Discuss these phrases:—(a) He found them fled horses and all; (b) Fight away my men; (c) Get you gone; (d) I give you this to boot; (e) To oversleep oneself; (f) How did he come by such a fortune?

Criticise and correct the following pieces of Grammar and Style:—

- (a) Books that we can, at a glance, carry off all that is in them are worse than useless for discipline.
- (b) He preferred to know the worst, than to dream the best.
- (c) Humanity seldom or ever shows itself in inferior dispositions.
- (d) You have already been informed of the sale of Ford's theatre, where Mr. Lincoln was assassinated, for religious purposes.
- (e) The Moor seizing a bolster, full of rage and jealousy, smothers her.
- (f) Nor do I know anyone, with whom I can converse more pleasantly, or I would prefer as my companion.

In what ways may the Subject of a Sentence be enlarged? In what the Predicate extended? Compose a sentence to illustrate your answers.

Analyse:—

- (a) 'The sea that bares her bosom to the moon,
The winds that will be howling at all hours,
And are upgathered now like sleeping flowers,
For this, for everything we are out of tune.'
- (b) 'In the olden days, in which distance could not be vanquished without toil, but in which the toil was rewarded, there were few moments of which the recollection was more fondly cherished by the traveller than that which brought him within sight of Venice. Not but that the aspect of the city was generally the source of some slight disappointment.'

XXIII.

MATRICULATION EXAMINATION.

English Language.

JANUARY 1888.

1. *Write down and punctuate the passage read by the Examiner.*
2. *Express, in a tabular form, the relationship of English to other Teutonic languages.*
3. *At what times, and through what channels, have Celtic and Romance words come into the English language?*
4. *Define the words—Grammar, Etymology, Syntax, Gender, Number, Case, Mood, and Tense.*
5. *Classify the letters of the English Alphabet according to the parts of the vocal organs pronouncing them.*
6. *What English Nouns make no change in the Plural Number, and why?*
7. *What English Adjectives cannot be compared? Write down those Adjectives which are defective in their comparison.*
8. *Discuss the Etymology of—Bridegroom, children, eleven, goose, hers, mice, once, songstress, vixen.*
9. *State the arguments in favour of regarding the definite Article as a distinct Part of Speech, and also arguments on the other side.*
10. *Describe fully, with examples, English Verbs of Imperfect Predication.*
11. *State the correct modern usage of shall and will, and give, by reference to the Etymology of these words, the reason why such usage is to be accounted for.*
12. *Define Infinitive, Gerund, Present Participle, and Past Participle; giving examples of each.*

Analyse:—

'Of man's first disobedience, and the fruit
Of that forbidden tree whose mortal taste
Brought death into the world, and all our woe,
With loss of Eden, till one greater Man
Restore us, and regain the blissful seat,
Sing, Heavenly Muse.'

Correct or justify:—

- (a) They drowned the black and white kittens.
- (b) Thinking of them, my pen tarries as I write.
- (c) The then Ministry.
- (d) It is me.
- (e) I intended to have written to him.

15. *State the principal rules to be observed in Punctuation.*

XXIV.

MATRICULATION EXAMINATION.

English Language.

JUNE 1888.

- 1. *State some differences as regards Verbal Forms, Case Endings, and Suffixes, between the English of the fourteenth century and that of the present day.*
- 2. *Illustrate the influence which the Classical element has had upon Modern English, directly and through the medium of the Romance languages.*
- 3. *Distinguish between Rhyme, Alliteration, and Metre; and show how each has affected poetical expression in England.*
- 4. *Trace any remains of Inflection which are to be found in English Nouns and Pronouns, as in current use.*
- 5. *Several words are found to be common to the dialect of Scott and that of Chaucer. Can you account for this?*
- 6. *Explain the different uses of the Verbal Form which terminates in -ing, and show in what cases it is properly a Participle.*

7. *Account for the formation of the following Auxiliary Verbs:—*May, am, will, could, ought, might, I must.
8. *Chaucer has been called 'the well of English undefiled.' Discuss this with reference to the growth of English in Chaucer's time.*
9. *Give the derivation of the following words:—*Alive, dauntless, many, alert, entail, result, heresy, knife, ideal, key, but, rather, king, lady.
10. *Explain the Suffixes in the following words:—*Kingdom, every, seemly, business, farthing, hardship, piecemeal, nostril, gospel, orchard, namesake.
11. *Distinguish between the words of Classical and Teutonic origin in the following sentences:—*

'Thus it appears necessary that a man should be a nice critic in his mother tongue before he attempts to translate in a foreign language. Neither is it enough that he be able to judge of words and style, but he must be a master of them too: he must perfectly understand the author's tongue, and absolutely command his own: so that to be a thorough translator, he must be a thorough poet.'

12. *Give the sources of the following expressions, pointing out the objection to their use as English idioms, and showing how the meaning might in each case be properly conveyed:—*
 - (a) The window gives upon the street.
 - (b) That goes without saying.
 - (c) That affair came upon the carpet.
 - (d) He is feeble as to his mind.
 - (e) Solidarity of interests.
 - (f) A new standpoint.
 - (g) He affected the latest fashion.
 - (h) They were elected upon the same platform.
 - (i) To exploit this new invention.
 - (j) To mediatize.
 - (k) Interpellation.

Give some rules for Grammatical Analysis, and apply them to the following passages:—

(a) 'Not to name the school or the masters of men illustrious for literature is a kind of historical fraud by which honest fame is injuriously diminished.'

(b) 'Gradual sinks the breeze
Into a perfect calm, that not a breath
Is heard to quiver through the closing woods,
Or rustling turn the many-twinkling leaves
Of aspen tall.'

- *4. *Explain the formation of the Suffixes which form the Past Tenses of Weak Verbs.*
- *5. *Discuss the use and abuse of technical terms. Whence do we chiefly obtain them?*

XXV.

MATRICULATION EXAMINATION.

JANUARY 1889.

[*Not more than ten questions are to be attempted.*]

1. *Give a complete list of English Possessive Pronouns, stating in regard to each its origin and the period when it first came to be used.*
2. *Distinguish between strong and weak Verbs, and show the peculiarities of tense formation in regard to each class.*
3. *Define a phrase, a clause, and a sentence, and illustrate your definitions by instances.*
4. *Show the different forms employed for marking comparison in Adjectives, and explain the origin and exact import of the most usual forms.*
5. *What principle would you adopt in classifying Nouns in English? Explain fully the basis of the classification which you adopt.*

6. *What traces of reduplication can you adduce in the ten formations of English Verbs?*
7. *Show the different usages of the following words, and account for these by derivation:—Alight, burden, broil, wind, blow, race.*
8. *Give the original and the derivative meaning of the following words:—Cynical, puny, trivial, agony, pagan, villain, heathen, economy, tally.*
9. *Give, as concisely as you can, equivalents of Saxon origin for the following words:—Frustrate, eliminate, elucidate, desiderate, prevaricate, identical, eradicate, corroborate, reciprocal, internecine.*
10. *Give rules for punctuation, and frame a sentence showing, by subordinate clauses, the use of the comma, semicolon, and colon.*
11. *Give the origin of the following words, and show how they have come to bear their present meaning:—Prose, poetry, epic, lyric, dramatic.*
12. *Explain exactly the following, commenting upon anything which is archaic in usage:—‘Truly and indifferently to minister justice;’ ‘Let him pursue his course without let or hindrance;’ ‘Prevent us in all our doings;’ ‘In good sooth;’ ‘Vouchsafe us thy help.’*
13. *Show, by six instances of each kind, how some words have come to us directly from Latin, and some through the medium of the Romance languages.*
14. *Paraphrase the following:—*

‘Beauty—a living presence of the earth,
 Surpassing the most fair ideal forms
 Which craft of delicate spirits hath composed
 From earth’s materials—waits upon my steps:
 Pitches her tent before me as I move,
 An hourly neighbour.’
15. *From what sources do we principally obtain our new agricultural, and political terms? Illustrate your answer by instances.*

CORRECTIONS OF 'BAD GRAMMAR.'

(SEE THE EXAMPLES ON PAGE 426.)

1. Leave Nell and *me* to toil and work.
2. He is stronger than *I* (am).
3. They were refused admission to the castle, and forcibly driven from *it*.
4. Don't *lay* the blame *on* me.
5. Have you change *for* a sovereign?
6. He parts his hair in the *middle*—(*centre* means *point*).
7. Pour the water *into* the bucket.
8. He wrote to me and warned me.
9. Swim across, John. O, sir, I *dare* not.
10. Having laid down his hat, he *lay* down on the sofa.
11. That was *the unkindest* cut of all.
12. I have heard *that* sort of arguments fifty times over.
13. Sorrow not as *they* that have no hope.
14. The house of Baal was full from one end to *the* other.
15. *Not one* of the three will do.
16. Thou never didst them wrong, nor *any* man wrong.
17. He belonged to a Mutual Admiration Society, the members of which spent their time in flattering *one another*.
18. Homer is remarkably concise, *a characteristic* which renders him lively and agreeable.
19. And they were judged, every man according to *his* works.
20. What went ye out *to see*?
21. They *summoned* him for a trespass.
22. A man may see a metaphor or an allegory in a picture as well as read *it* in a description.
23. Whether he be the man or *not*, I cannot tell.
24. *Whom* are you speaking of? or, *Of whom* are you speaking?
25. This road is to be used *only* by persons having business —(position of *only*).
26. The cake was soon divided *among* half a dozen hungry urchins.
27. 'Thou art a girl as much brighter than she' (is)
'As he was a poet sublimer than I' (am).

28. I can hardly tell you how much pains *has* been spent on this work—(*pains* is singular).
29. 'There, Nature, partial Nature, I arraign.'
30. This is quite different *from* that.
31. What *sort of* writer is he?—(not 'a writer').
32. This is the man *who*, I saw, was to blame.
33. Neither of these writers can be called *a true poet*.
34. To be drunk (Participle) on the premises.
35. I wished *to go* and see him.
36. You have weakened your case, instead of strengthening *it*.
37. His child is a girl (1) ten years old, (2) ten years of age.
38. Between you and *me*, this is not right.
39. Somebody told me, I forget *who*.
40. Of London and Paris, the former is the *wealthier* (Comparative, not Superlative).
41. I saw a young man and an old one sitting together.
42. Each of them shall have the book in *his* turn.
43. As he *laid* down the weight, it slipped and broke his arm.
44. 's cannot be a contraction for *his*, for it is put to a *Feminine Noun*.
45. The arrow sped *swiftly* to the mark.
46. I have business in London, and *shall* not be back for a fortnight.
47. They had neither *eaten* nor drunk anything for two days.
48. His teacher *taught* him French in the evenings.
49. *Whom* can this letter be from? or, *From whom* can the letter be?
50. Nobody ever thinks anything of tale-bearers.
51. Neither John nor his brother knew *his* lesson this morning.
52. Eve, fairer than any of her daughters.
53. The Atlantic separates the Old and New *Worlds*, *is*, 'the Old World and the New.'
54. He ran faster than I (*ran*).
55. How *sweetly* the moonlight sleeps upon this bank.
56. You honour neither your father *nor* your mother.
57. I saw the Secretary and *the* Treasurer, and they examined my accounts.

was going into the garden the grass wetted my feet.

Northern and Southern lines are stopped.

body may have this ; I care not *who* (has it).

you and *me* take a walk.

have not yet *begun* the game.

the exercises are good, but John's is a little *the* *ter*.

now and the rain find *their* way through the roof.

two largest ships were *sunk* across the mouth of the river.

report of many pieces of artillery *being discharged* at the same time *produces* a startling effect.

ing failed in his appeal he made no further attempt.

centre of each compartment is ornamented with a figure.

to be a greater loser than I (am).

note a moderate sized volume of poems.

possible ! It can't be *me*. (This is justified in conclusion.)

cardinal will find employment for whomsoever the king favours ; or, Whomsoever, etc., the cardinal will find employment *for him*.

not be confessed that a lampoon or a satire *does* not rely in *it* robbery or murder.

were fond *of each other*.

lies' body is as good as Ajax's when neither *is* alive. much *older* thou art than thy looks !

were no *fewer* than five persons concerned.

were the *six first* lines of *Paradise Lost*. (A disputed point.)

of the best books that *have* been written on the subject.

it better than any *other*.

each esteem others better than *himself*.

any of these men your friend ?

not I with whom he is in love.

shall I give this to ? or, To whom shall I give this ?

as no sooner out of the wood *than* he beheld a glorious scene.

86. Other geniuses, etc., not *because* I think them inferior to the first, but, etc.
87. The Chinese laugh at European plantations, which are *laid* out by rule and line.
88. Use *should* for *would*. *Would* implies determination, which is not intended here.
89. You are in no danger *from* him.
90. It bears some remote analogy *to* what I have described.
91. He would have *spoken*. (We *now* say *spoken*, not *spoke*.)
92. She suffers hourly more than *I* (do).
93. I am a man that *has* travelled, etc.
94. Let *thee* and *me*, my fair one, dwell. (*Let* governs an Objective Case, and the second Pronoun must be in the same Case as the first.)
95. Art thou proud yet? Aye, that I am not *thou*.
96. Neither of them *is* remarkable for precision.
97. Whose own example strengthens all his laws,
And (who) is himself the great sublime he draws.
98. I never dare write as *funnily* as I can.
99. Too great a variety of studies *distracts* the mind.
100. The river has *overflowed* its banks. (A wrong Verb has been used. *Floven* is from *fly*, not *flow*.)
101. *Only one* species of bread was allowed to be baked.
102. Let the offence be of *ever* so high a nature.
103. Personification *takes place* when we ascribe life to inanimate beings.
104. Men who speak but (or, who only speak) to display their abilities are unworthy of attention.
105. Has he finished? No, he has not *nearly* done.
106. This is no other *than* the house of God.
107. It is you to whom I am indebted for this favour.
108. In consequence of this he was banished—(no need for the words 'the country,' or say, '*from* the country')
109. He sold it *above* its market value—(leave out *at*.)
110. The Italian Universities sent to Spain and France *for* their professors.
111. When we were there we lived a *dreadfully* quiet life.
112. Go, bear *these* tidings to the bloody king.
113. Verse and prose run into each other like light and shadow.

- A messenger related to the king *all the* particulars.
 The question is not whether a good Indian or *a* bad Englishman be more happy.
 A state of affairs *more calamitous than any other*.
 Others said that it *was* Elias, and others, that it *was* a prophet.
 Two young gentlemen have made *the* discovery that there is no God.—(*Swift*.)
 There *sleeps* many a Homer and Virgil, *legitimate heirs of their genius*.
 Swift but a few months before was willing *to hazard* all the horrors of a civil war.
 Such were the difficulties *in* which the question was involved.
 I expect soon to finish my book.
 I have no doubt *that* you can help him.
 I consider him a very *good*-looking man.
 It will do no good *unless* you do it soon.
 His extravagance *resulted in* the total dispersion of his property.
 You must either be quiet or leave the room.
 I shall have great pleasure *in* accepting your invitation.
 I have received your letter, and will *consider it*.
 I feel very *much* flattered by your remarks. (*Very* must not be put before a Participle.)
 I and my family, which consists of my wife and daughters, reside in the parish of Stockton.
 Did you see a woman? No, I saw *only a man*.
 The wild *and* grand scenery of Scotland. (There is no incongruity between wildness and grandeur.)
 The town is in a bad *sanitary* condition.
 Lord Derby went out of office, and was *succeeded* by Lord Palmerston—(*replete* means 'put into place again').
 I do not doubt *that* he will come.
 I don't think he was intentionally *irreverent*.
 He made a trench six feet deep—(leave out *of*).
 He proceeded to illustrate his former statements scientifically; or, He proceeded to give a scientific illustration of his former statements.

140. My memory does not serve me as to *who* it was.
141. The bright sun peeps *into* every little crevice.
142. I am one of those who cannot describe what *they* do not see.
143. The country was divided into counties, and the counties *were* placed under magistrates.
144. Nobody ever put so much of *himself* into *his* work.
145. Friendships which we once hoped and believed would never *grow* cold.
146. Nepos answered him; Celsus replied; and neither of them *was* sparing of censure on *the* other.
147. 'The boy stood on the burning deck,
Whence all *but him* had fled.'
148. Such are a few of the many paradoxes one could cite from his writings, *which* are now before me—(leave out *and*.)
149. In the best countries a rise in rent and *a rise* in wages *have* been found to go together.
150. I heard of *his* running away.
151. By young *Telemachus's* blooming years.
152. He having none but them, they having none but *him*.
(In any case, *but* cannot take two different constructions in the same line.)
153. He wants his hair *cut*; or (2) *his hair* wants cutting.
154. Either say, '*with which* so many have been *broken*;' or (2) 'that so many have been *broken* before *work*.'—The latter is barely allowable. (A word deficient, and *broke* for broken.)
155. No one as yet had exhibited the structure of the human kidneys, Vesalius having examined *the kidneys* of dogs only. (There are no human kidneys in dogs.)
156. Say, 'most charitable *of all nations*;' or (2) '*more charitable than any other nation*.'
157. Strictly speaking, *cometh* should be *come*. But 'distress and anguish' may be considered as the expression of a single idea.
158. Still, though too many commas are bad, too few also are not without inconvenience. (Otherwise, we get the idea that too few commas are not without inconvenience, besides being bad.)

169. If I had believed this I *should not have needed* to trouble myself to write about it. (But usage is powerful.)
170. The *word* Thames is derived from the Latin *Thamesis*. (A river cannot be derived from a word. But one word may be derived from another.)
171. He prays you will forget the error, *which* was not wilful —(leave out *and*).
172. Some men are too ignorant to be humble, *and without humility* there can be no docility nor progress.
173. He has got a pair of new shoes.(?) (So say some grammarians, but usage is hard to alter.)
174. I can't *bear those* people.
175. 'So,' *said I*, 'this is what it all comes to?'
176. Put it *on* the table, and there let it *lie*.
177. What I say is, 'Every one to *his* taste.'
178. This is the hardest frost *that I remember*.
179. This course of conduct is preferable to the other.
180. A vagrant is a man *that* wanders about, or, '*who* wanders about.'
181. He had been engaged eight years upon a project for extracting sunbeams out of cucumbers. *The sunbeams* were to be put into phials hermetically sealed, and let out to warm the air in raw inclement summers. (It was not the *cucumbers* which were to be put into phials.)
182. Arguing in this way, *philologists have inferred* that the Aryans were an agricultural people. (As this sentence stood before, *arguing* had no word to agree with.)
183. 'The largest circulation of the Liberal newspapers;' or, A larger circulation than *the rest of* the Liberal newspapers.

ANSWERED QUESTIONS (MISCELLANEOUS).

1. Q. What is remarkable in these two passages:— 'Man never is but always to be blest;' 'And virgins smile at what they blushed before?'
- A. Both are instances of a sentence defective through the careless omission of a necessary word. In (1) a second *is* must be supplied before *to be*. In (2) a second *at* must be supplied after *blushed*.
2. Q. Show that many suffixes were once independent words?
- A. All English suffixes are con-

sidered to have been originally distinct words, but they cannot all be traced to their original source. The following are clearly derived:—*dom* is from *doom*, judgment (hence state or condition); *kind* is connected with *kith*, kin; *hood* is from *head* (A.S. *hād*); *red* from *rād*, counsel, as hatred; *lock* or *ledge*, as in *ward-lock*, knowledge, is from A.S. *lac*, state. *Ways*, *wise*, *wants*, in Adverbs, appear to be derived from A.S. *weard*, inclining, with the addition of a suffix *-s*. The suffixes of the Second and Third Persons singular of Verbs are the remains of old Personal Pronouns. The *in* in *am* represents an old Personal Pronoun of the First Person. Compare

3. Q. Account for the following pairs of related words in English:—*Journal* and *diurnal*, *priest* and *presbyter*, *evil* and *ill*.

A. *Journal* and *diurnal* are both from the Lat. *diēs*, a day. The first was introduced into Anglo-Saxon through the Norman French, and has been much altered in form; the second, introduced at a later period direct from the Latin, has nearly preserved its Latin form and meaning. *Priest* and *presbyter* are from the Greek (*presbyteros*=elder), and the same remarks are equally applicable to this pair of words as to the preceding. *Evil* and *ill* are both from A.S. *yril*, bad, and are therefore only different contractions of the same word.

4. Q. How is it that 'Excuse my writing more' and 'Excuse my not writing more' have exactly the same signification?

A. The Verb appears with a different meaning in these two sentences. In the first sentence *excuse*

may be paraphrased '*dispenst* with,' but in the second it is equivalent to '*excuse*.' 'Excuse with me writing more' and 'Pardon me not writing more' amount to the same thing.

5. Q. Put the following poetry in strict prose order:—

'But me, not destined such
delight to share,
My prime of life in wandering
spent, and care;
Impelled with steps unceasing
to pursue
Some fleeting good that mocks
me with the view;
That, like the circle bounding
earth and skies,
Allures from far, yet as I follow
flies:
My fortune leads to traverse
realms alone,
And find no spot of all the
world my own.'

A. 'But my fortune leads me, not destined to share such delight in my prime of life spent in care and wandering; impelled to pursue with unceasing step some fleeting good that mocks me with the view; that like the circle bounding earth and skies, allures from far, yet flows I follow: my fortune (I say) leads me to traverse realms alone, and yet to find no spot of all the world my own.'

6. Q. Mention some 'augmentative' and 'diminutive' suffixes of Teutonic origin. Also, a few terminations (also Teutonic) of Nouns expressing 'state' or 'condition.'

A. Augmentative endings are *-en* and *-art*, as seen in *sumbar-en*, *braggart*, *swart-art*. Diminutive endings are *-el*, *-en*, *-ing*, and examples of which are *hamb-el*, *gost-en*, *gost-en-ing*, and

The commonest of the denoting state or condition is, *-ship, -dom*, as in *man-ship, theri-dom*.

There are two meanings for each of these suffixes *-ness, -er, -ster*, and three of *-ing*, mentioning an example of each.

-ness denotes an action or condition *lost*, but in *hem-lock* the prefix represents *leaf*, a plant. *-Er* is the agent in *ring-er*, but has no force in *hammer, summer*.

-ster denotes a female agent in one word *spin-ster*, but an entirely in *trick-ster, fun-ster*.

-ing means (1) 'son of,' as in, 'the son of Ibsen'; or (2) 'son,' as *thess-ing*; or (3) the

of a process or act, as *build-ing*. (a) it may stand for a collection of objects or materials, as, *floor-ing, roofing, sheet-ing*,

Show that the words *barn, orchard, stirrup*, were originally compound Nouns.

BARN, from A.S. *beru*, a compound form of *ber-corn* = barley.

ORCHARD, from *ort-gard* = garden of words or vegetables.

STIRRUP was another form, *tyrt-gard*, the same meaning. *STIRRUP* (ruled compound) is for *stige*.

Stige, climb-up rope, from *stig*, = of *stigan*, to climb, and *rope*.

Explain the formation of the words *dean, sexton, vinegar, brew, time, command, husband, law, rule, brand*, and add a few comments upon the phonetic changes illustrated by their history.

DEAN (Fr. *doyen*) is from *dean*. *SEXTON* is a corruption of *sexton*, as if from *low* *sexmann* = the keeper of the

vestments. *VINEGAR*, from French *vin aigre*, sour wine. *BISCUIT* is from the French *bis cuit*, twice baked, *cuit* being from the Latin *cutus*.

TILE is (by contraction) from the A.S. *tigele*. It contains a root meaning 'to cover.' Compare Lat. *tegula*. *ORCHARD* is for *ort-gard*, i.e. a garden for roots or vegetables.

In *LIVELIHOOD*, a Middle English word *lif-lode* = means of living, has been confounded with *livelikood* = liveliness (*hood* meaning 'state' or 'condition'). At low, meaning 'to grant,' is a doublet of *allowance*, from Lat. *alloware*.

ISLE is from Lat. *insula*, Old French *isle*, Middle English *ile*. *ISLAND* is from A.S. *ig-land*, Middle English *ey-land*, and means 'land surrounded by water.' An *s* has been inserted (wrongly) owing to confusion with *isle*.

10. Q. Define a perfect rhyme.

A. Definition. — Rhyme (or, as we might with greater propriety style it, Rime) consists in a certain similarity of sound in the final syllable or syllables of two or more words.

A rhyme must commence on an accented syllable. From the accented vowel of that syllable to the end, the two or more words that are intended to rhyme must be identical in sound; but the sound of the letters that in each case precede the accented vowels must be dissimilar. Thus, *learn, fern, discern*, are rhymes in which the common sound of *-ern* is preceded by the dissimilar sounds of *l, f, and c*.

But *possess* does not rhyme with *recess*, for the pronunciation of the *s* and the *c* are alike, not dissimilar. Either word, however, rhymes with *redress*.

11. Q. What Saxon prefixes are the equivalents of the Latin *ex, for*

(thoroughly), *pro*, *re*, and *cir-* cum? Mention equivalents of *expel*, *perish*, *pregender*, *retort*, *circumference*.

A. These prefixes are shown in the equivalent words *out-irre*, *for-fore* (the exact equivalent of the Latin *per-ire*), *fore-elder*, *back-jaw*, and *um-stroke* (an old word meaning circumference). Other examples are *out-taken* (for except), *for-lorn*, *fore-seeing* (for presentiment). *Um-grasp* = an embrace; *um-gang* = a circuit.

12. Q. Mention some words that have been produced by curtailing or cutting short certain other words from which these are derived.

A. Such words are *story* from *history*, *stress* from *distress*, *miss* from *mistress*, *cab* from *cabriolet*, *snave* from *afternoon* (*afternoon* is an old word for 'spider'), *tick* from *ticket*, *jeal* (of bells) from *appeal*, *bus* from *omnibus*, *consols* from *consolidated annuities*, and several others.

13. Q. Make a list of six 'hybrids,' all of different derivations.

A. (1) Martyr-dom (Greek and Saxon), (2) Use-ful (Latin and Saxon), (3) Dis-burden (Romance and Saxon), (4) Shepherd-ess (Saxon and Romance), (5) Anti-social (Greek and Latin), (6) Bi-gamy (Latin and Greek).

14. Q. Distinguish between a syllable and a word.

A. A syllable is a single vowel, or a collection of letters pronounced together, but containing only one vowel-sound. A word is a significant combination of letters, and is the sign of an idea. Hence, a word may consist of only one syllable, but a syllable is not always a word. A word can contain more than

one vowel-sound, but cannot.

15. Q. What is the *force* of *-er* as terminations in Adjectives, and in

A. *-Er* in Nouns—*Fame* as *vixen*; Diminutive, as *and* in Adjectives—*Moss-golden*; also in Verbs—as *whiter*. *-Er* in Nouns as *speaker*; Act, state, *prayer*, *hunger* in Adjectives as *bitter*, *dead*. Verbs—Frequentative as *flicker*, *glitter*, *flutter*.

16. Q. Define 'apposition,' and give three examples of its use.

A. By 'apposition' is a construction in which a Noun phrase, etc.) is used to explain another Noun (or valent), without the use of connecting words, as, 'the Conqueror won the battle of Hastings'; 'Jones the doctor lives in that house'; 'Here is an oak, the monarch of the forest.'

17. Q. Cite the expressions 'Healthisms' and 'Theories' (two popularisms which were extensively employed to denote the notion of Appearances to Health, and the Theories, respectively, have been held of the Government past and present).

A. *Healthisms*—*hygienism*, as *heavenly*, *poison*, or *selection*; 'a *poison*.' One of these meanings is a word which is not a combination, but of appliances used for the improvement of *health*. *Theories*, *theory* is not a combination or invention. It is the meaning of a 'list of

Q. Dr. Angus asserts that nearly two thousand five hundred English words have been formed from only twelve (eleven?) Latin and Greek roots. What are these?

A. From *pon, pos*, to place, as *pos-ent, sup-pose*. From *plac*, as *plac-id, pac-if-ic-ant, ex-plac-it*. From *trans* and *latum*, as *trans-fer, trans-late*. From *specio, spectrum*, as *spec-ies, spect-acle*. From *mitto* and *missum*, as *per-mit, mis-sion*. From *cap* and *captum*, as *anti-cip-ate, cap-tive*. From *tenes* and *tentum*, as *con-ten-able, ex-ten-t*. From *colo* and *tentum*, as *con-ten-d-entse*. From *duco* and *ductum*, as *con-duce, con-duct-or*. From *logos* and *logos*, as *log-ic, theol-ogy*. From *graph-ein*, as *graph-ic, auto-graph*.

Q. Mention the Anglo-Saxon equivalents of the words *synagogue, resurrection, disciple, penance, repentance, hydrophobia, droopy, geometry, arithmetician, agriculturist*.

A. The Anglo-Saxon Nouns answering to the preceding are *synnagag, aris, leorning cniht, bispel* (example), *reowes* (amends—deed, doing), *water-fyrhtnes* (water-fright), *water ael* (water ail), *earth-gemet* (earth-measuring), *gerin-craftig* (skillful in numbers), *eorthing* (earthling).

Q. What objection was taken by grammarians at the time of its first introduction, to the word *reliable*?

A. Other words having the termination *-able*, such as *teachable, breakable, breakable, unmaundable*, are derived from Verbs that govern the Accusative Case, as *teach, eat, break, command*. But *rely* is a word

that cannot govern an Objective Case unless followed by a Preposition, as, 'I rely upon his coming.' For this reason, it is suggested, the Verb *rely* ought not to take the suffix *-able*.

21. Q. Give the words of Saxon derivation which most nearly answer to the following:—*expansion, depression, elevation, contraction, depart, probability, ridiculous, transgression, veracious, fortitude*.

A. The corresponding Teutonic words are *breadth, lowness, height, squeezing, go away, likelihood, laughable, sin, truthful, and bravery* respectively.

22. Q. Distinguish the meaning of *dependent, confident, descendant*, from *dependant, confidant, descendant*.

A. The forms in *-ent* are the Adjectives, and are derived directly from the Latin. Those in *-ant* are the Nouns, and have been derived from the Latin indirectly through the French. Words thus derived end in *-ant*, whether the vowel of the Participial stem be *a* or *e*.

23. Q. A compound word is sometimes used as part of another compound. Give three instances.

A. Such words are *husband-man, stirrup-leather*, and *lord-lieutenant*. *Husband* is from A.S. *hus-bonda*, house-inhabiter, and means a peasant who has a fixed place of abode. *Stirrup* is A.S. *stir-rap* (climber), a rope for climbing up. The Latin original of *lieutenant* is *locum tenens*.

24. Q. Mention the two opposite theories on the subject of inflections.

A. Schlegel's view represents them as syllables, which, viewed sepa-

ally, have no signification, but which determine with precision the sense of the words to which they are attached. The power of putting forth these inflections he regards as a living principle of development and increase, the possession of which constitutes an organic language. The more modern school maintains the opposite theory that the inflections were originally words, which, like other words, conveyed a distinct meaning, but of which the original signification is now forgotten.

25. (7). Distinguish between *detestation* and *abhorrence*.

A. *Protestation* is the earnest dislike which compels us to 'bear witness against' (Lat. *testator*) the thing we condemn. *Abshorrence* is the act of shrinking back (Lat. *abhorrence*) with a shudder from some object of terror or disgust.

20. Q. Mention any English words which formerly possessed a guttural sound, but in which it is now heard no longer.

A. The guttural *gh* has disappeared in *light, night, might, right*. It is still heard in the pronunciation of these words in some country districts, especially in Scotland. It has been dropped from the beginning of a word, as in 'enough' (from *Gynghenough*), 'Ipswich' (from *Gyppenswich*), 'alike' (from *gelle*), 'it' (from *ge*). The guttural has left the ends of words also, as in 'godly' (from *godan*), 'only' (from *and*), and 'besley' (from *besen*). The guttural *gh* has also disappeared from the beginning of words, e.g. 'leat' (from *legh*), 'it' (from *hit*), and some others.

27. (1) State the rules which govern the 'order of words' in English sentences.

A. (1) Words that come
connected in thought and
placed near to each other.
The relative and is only

(2) Ambiguity should be as to change of position or condition.

(3) The Nominative *tu* should precede the Verb, as (*a*) in Interrogative; (*b*) in Imperative Mood; (*c*) when expressed; (*d*) when the relative Mood is used without conjunction; (*e*) when the *pro* precedes the Verb, as, 'is a rule on this subject'.

A relative usually precedes Noun. (5) The Object follows the Verb, except when a Relative Pronoun. (6) We follow the words to which relate. (7) The Relative is placed immediately after its antecedent. Nearly all these rules bear a close relation to poetry.

28. Q. Why do we speak of
and *music* in the singular
use a plural form in *geomet-*
mathematics?

A. In *logic* and *science* we adopted the Greek names, as to which these words are 'Art' with 'art' (τέχνη) under *politics* and *mathematics* we either followed the Greek or *ἐπιστήμη*, or *epistēmōn*, or may translate 'political' or 'mathematical matters', or else have followed a natural or more language, according to what. Adjectives, as concerned the sciences, they frequently plural nouns, e.g. *deceits*, *philosophies*.

29 Q. The English language spoken in the country of the population? It is not to be accounted for?

A. By the last of November

England having fallen under the sway of various Teutonic tribes, speaking a different dialect. In the south and south-west the WEST SAXON and JUTISH tribes ruled, and consequently their dialect obtained an ascendancy. In the east and midland districts the dominant tribe was the ANGLES. Elsewhere, in the north and in parts of the midlands the DANES and NORWICHANS mingled with the Anglo or aboriginal inhabitants, and a mixture of races and languages produced the various dialects of the English language that prevail in different parts of the country.

Q. Which of the leading dialects is the most predominant in determining the forms of Modern English?

A. The WEST SAXON dialect is the most predominant over the others at the beginning of the 16th century, and the power of the WEST SAXONS was consolidated by Egbert and his successors. This dialect long maintained its ascendancy in Anglo-Saxon, but at length gave way to the EAST and MID ANGELIAN dialects, which form the foundation of Modern English.

Q. Give examples of 'inseparable prefixes' in English, and explain their force in composition.

A. The following English prefixes are inseparable:—*a*, *an*, *un*, &c. (1) *a* represents *on*, in *afield*, *afoot*, *aboard*, etc.; it represents *in*, *into*, *under*, and also *of* in *about*; (2) *an* in *answer* represents *in*, *against*, *in*, *in answer*; (3) *un* expresses negation in *unhappy*, *unjust*, *untrue*, *unwell*, *unhappy*, *unhappy*; (4) *re* in *reply*, *renew*, etc., makes a Verb more

distinctly Transitive; (5) *for* in *forbid* has the negative force of the German *ver*; in *forlorn* it has the sense of 'utterly'.

32. Q. How are Interrogative sentences constructed in English?

A. By placing the Verb before its subject, as, 'Knowest thou these things?' By the employment of the Verb *do*, as, 'Do you hear?' In Compound tenses the subject is placed after the auxiliary, as, 'Will he come?' 'Dare he upbraid?'

33. Q. Comment upon the expressions, 'a weekly journal,' 'a tin box,' 'an iron copper' (boiler); 'Worcester china,' 'a silver pewter,' 'ten days' quarantine,' 'a Disjunctive Conjunction.'

A. Such expressions are among the curiosities of derivation. In each of them the Adjective contradicts the literal meaning of the Noun, for originally a *journal* meant something that made its appearance daily, *box* was a case made of *box-wood*, *quarantine* a forty days' regulation, and so forth. It is from the fact of the literal meaning of these Substantives being dropped or forgotten, that they are capable of being coupled with Adjectives of different meaning.

34. Q. Mention five fundamental rules of English Syntax.

A. (1) The Verb agrees with its Subject in number and person. (2) Transitive Verbs and Prepositions are followed by a Noun (or its equivalent) in the Objective Case. (3) Every Adjective, or word used as an Adjective, qualifies or otherwise distinguishes some Noun expressed or understood. (4) Adverbs modify the meaning of any words which convey the idea of an action or attribute, and not the idea of exis-

ence, *i.e.* the Verb, the Adjective, and the Adverb. (5) Copulative and Disjunctive Particles unite together notions or assertions which hold the same relation in any given sentence.

35. Q. What is the smallest number of 'Parts of Speech' that could exist in any language? What is the simplest classification of the words that actually exist in English.

A. The smallest possible number of Parts of Speech that a language could possess would be the Noun and the Verb. Sentences could be formed of these two sorts of words alone, but both are essential—the one to name the subject spoken of, the other to express what is said about the subject. The words that actually exist in English might, perhaps, be reduced to four, but not fewer, namely—(1) Words that are the names of things (in the widest sense of the word); (2) Predicative and Attributive words; (3) Words that express relation; (4) Words that express feeling rather than thought. Under (1) would be included Nouns and Pronouns; under (2) Adjectives, Verbs, and Adverbs; under (3) Prepositions and Conjunctions; under (4) Interjections.

36. Q. Express this in tabular form:

TABLE OF ENGLISH WORDS.

A. Words—

- | | | |
|--|---|--------------------------------|
| (1) Give names to persons or things. | { | 1. Nouns. |
| | | 2. Prons. (Pers.) |
| (2) Ascribe attributes to persons or things (including actions). | { | 3. Adj's. (includ. Adj. Pron.) |
| | | 4. Verbs. |
| | | 5. Advs. |
| (3) Express relations between words. | { | 6. Preps. |
| | | 7. Conjs. |

(4) Express feeling rather than thought.

37. Q. Place each of the phrases in a sentence of your own construction, to illustrate the way in which they may be properly used: *than he*; *better than whom*; *and worse*; *I*; *as good as me*; *than*; *would that*; *in inverse ratio*.

A. The following sentences answer the purpose intended: My brother says that I *am* *than he* (does). (2) I like *him* *better than whom*. (3) John is *than whom* England has no clearer thinker, was *opinion*. (4) That rule I *learned yesterday*, and *thought so* *fault*, is *simple*. (5) He is *at making Latin verses*. *tutor* thinks him *as good as* John is the cleverest of *James is the answer*. *that* all men were *but* you are. (9) He thought of *candle yesterday*. *many people* *their* *is in inverse ratio to* *weight*.

38. Q. Correct or justify the following:—

- (1) He trusted to *him* the most *He*.
- (2) Whatever may be of the *story*,—*the*.
- (3) Let us make a *and this*.
- (4) *Awake* *Gazing th' in* *way*, half *of*.
- (5) *Good* *later* *than* *or* *what*.

have equalled is allowed to equal is perhaps

to speak of the *truth* of it, and not of its *veracity*. *Veracity* means the observance of truth, rather the epithet of a person than of a thing.

It should be *me and thee*. Words are in apposition which is in the Objective, governed by *let*.

It must be understood *gazing*. *Gaze* is an Intransitive Verb. To give it a transitive force it must be preceded by a Preposition.

It is more usual to write, *of which*, etc. *Whose*, etc., may be justified here as gold is personified.

By examples the different ways in which a simple clause may be rendered com-

plex sentence may be shown by the addition of an Adjective clause, an Adverbial clause, e.g. —

THE SAME MADE COMPLEX.

It was shown him beforehand *what the result would be* (Noun clause).

The advantage *which nature has given* (Adj. clause) is immense and incalculable.

How many of our towns *which seem slight when we view them in the past* (Adv. clause).

40. Q. Give some account of the letter *c* and its uses.

A. *C* was invested with its present *s*-like sound by the French influence which accompanied the Norman Conquest. Before that time it was never used but with the *k* sound, which it still has before *a*, *o*, *u*, as *call*, *cod*, *cut*, etc. Many words that were spelled with *c* in Anglo-Saxon are now spelled with *ch*. Thus *ceaf-u*, *cin*, *cwen*, *rice*, have become *chaff*, *chin*, *chewen*, *church*. Through French influence, again, *ch* came to represent a Latin *c*. Thus we get *chamber*, *chapter*, *chapel*, etc., from *camera*, *capitulum*, *capella*, etc.

41. Q. Mention the derivation of the following words, all of them from the French, but more or less altered from the original spelling: — *Chanticleer*, *canoe*, *dandelion*, *debonnaire*, *grammar*, *grandam*, *legerdemain*, *maigre*, *paramour*, *parley*, *perdy*.

A. The original French expressions are — *chant-clair*, *courbe*, *dent-de-lion*, *debonnaire*, *grand-mère*, *grande-main*, *malgre* (Lat. *male gratum*), *par amour*, *parol* (Lat. *petiolinum*), *par l'en*.

42. Q. What is the meaning of the Romance prefix *a* when forming part of English words?

A. It may represent either the Latin *ab* (from) or *ad* (to). We have the first in *abridge* (Fr. *abréger*, from Lat. *abbreviare*), *abound* (Lat. *abundare*, to flow in, wave after wave), and many other words. The second appears in *achieve* (to bring to a *chef* or *head*), *adjourn* (to put off to another day, Fr. *jour*), *assault* (to jump at, Lat. *assultare*, from *ad* and *sulto*), and many others.

43. Q. State what you know of the

etymology of the following words:—*Blame*, *pay*, *not*, *wig*, *miscreant*, *stipulation*, *rigmarole*, *renegade*, *twelve*, *such* (Lond. Matric., June 1877).

A. BLAME, Fr. *blâmer*, O.F. *blasmer*, from Lat. *blasphemare*. **PAY**, Fr. *payer*, Lat. *pacare*, to appease. **WIG**, an abbreviation of *perwig*, Fr. *ferruque*, from Ital. *parruca*. **MISCREANT**, Fr. *micreant*, from the negative prefix *mis-* (Lat. *minus*) and Lat. *credo*, to believe. *Miscreant* originally meant 'misbeliever.' *Miscreant* and *recreant* have both come down to us from a time when a difference of religious belief was accounted the most heinous of crimes. **STIPULATION**, from Lat. *stipulatio*, a Roman form of contract, in which symbolical use was made of a straw (Lat. *stipula*). Some reject this account of the word's origin, and derive it from an old Latin word *stipulus*, fast, firm. **RIGMAROLE** (a long, unintelligible story) is said to be a corruption of *ragman-roll*, the name of a game in which certain characters were drawn out of a roll by a string attached to each. It is also explained as meaning 'devil's roll,' the word *ragman* being stated to be Scandinavian, and to mean 'coward.' **RENEGADE** is traceable through Ital. *renegato* to Low Lat. *renegatus*. It meant at first probably one who has denied the faith, and to whom, in consequence, were denied its consolations and privileges, for the Participle is a Passive Participle. Compare our old word *runagate*, which has the same origin through the M.E. *renegat*. (For **NOT**, **TWELVE**, **SUCH**, see Grammar.)

44. Q. Account for the letters in italics in—name, these, those, passenger, sovereign, wettest, cities,

potatoes, sceptre, w^eg work, righteous, to^r our (Lond. Matric.,

A. In **NAME** the *e* d the vowel *a* is long. (*thes-e*) the second *e* is i but in **THOSE** it merely length of the precedi since there is an A.S. **PASSENGER** (Fr. *passager* intrusive *n*. In **SOVERE** Low Lat. *superannus*) a in. Compare *foreign* from **WETTEST** is an instau doubling of a final conso short vowel when an *l* is added. In **CITIES** *tl* in the Lat. *civitas*. *Ci* shortened into *citatem*, *citi*, Eng. *city*. **POT** Span. *palata*) is one of *t* o that make their plural **SCEPTRE** and **SCEPTIC** i sents the Greek *sk enstasis*). In **HANDIV** *hand-ge-weorc*) the *i* work, and represents ing of *g* to *i*). **RIGHTE** A.S. *rihtwis*, right-fashi shows an intrusive *b*. (A.S. *cuthe*) the *l* has be by false analogy. **OT** owes its *o* to *cover*, a l A.S. *ure*.

45. Q. What is remark the derivation of *handkerchief*? Me other compounds c origin.

A. The word *kerchief* *couvre-chef*, and meant covering for the head. sense of *head* (*chef*) so disappeared, that the compound *handkerchief* in which again the mean was disregarded, so tha *neckhandkerchief* was n

to mean 'a head-
for the hands tied
Other compounds
are *ajuduct*,
; *hou-ude*, man-
out, air-farer ;
powerful ; *magnini-*
led ; and a host of
As in *herchief*,
many words is dis-
the changes they

languages, and
have we received
words — *Orange*,
est, *bosh*, *boon*,
fish, *die*, *anna-*
catenation, *chess*,
ol, *carouse* (Lond.
1879).

Persian, *ndranj* or
final *n* has been lost
ing with the preced-
orange became
the influence of the
aurum), from the
name denoted the
of the fruit. Name
the fruit in 15th
Turkish, mean-
Recently in-
Hindostanee,
meaning 'spotted' or
modern intro-
from Persian *shah*,
of Crusades. RE-
poir, Lat. *respora*.
CHAGRIN, Fr.
ivation unknown.
om, a tree. Com-
17th century.
yl, with an inten-
ous. Pool, Welsh
is. Die is from
en, dy-en, dy-en,
linaxian origin, the
revelation or recor-
et. strata. Roman

occupation of Britain. FETISH,
Portuguese, *feitan*, witchcraft.
ARMADILLO, Spanish, literally 'the
little armed animal,' *armado* being
equivalent in Spanish to Lat.
armatus. Recently introduced.
CAROUSE, from German *gar aus*,
right out. Used as early as Hack-
luyt's time. CONCATENATION, a
linking together (Lat. *con* and
catena, a chain), is said to have
been introduced by Sir Thomas
More.

47. Q. Of the hybrid words, *anti-*
state-church, *falsehood*, *fertilizer*,
huntress, *pureness*, *streamlet*,
unreverend, *utilitarian*, point
out from what language each
portion of these words, sever-
ally, has been derived.

A. (1) *Anti-state-church* : *Anti*
and *church* are from the Greek,
stat from the Latin. (2) *Falsehood*.
False is a Romance Adjective (from
Lat. *falsus*, hood (*hood*) an English
ending. (3) *Fertilizer* : Here a
Latin Adjective (*fertilis*) has re-
ceived a Greek suffix. (4) *Huntress* :
Here an English word has received
a Romance suffix. (5) *Pureness* :
Pureness is a Latin word (*purus*)
with an English ending. (6) *Stream-*
let : Here, as in *huntress*, a Ro-
manee suffix follows a word of Eng-
lish derivation. (7) *Unreverend* :
Here a Romance word (from Lat.
reverendus) has taken an English
prefix. *Ir-reverend* would have
been a more accurate form. (8)
Utilitarian : The termination is from
the Greek. The earlier portion of
the word is English.

48. Q. What is the derivation of
the word *righteous* ? What is
the usual origin of English Ad-
jectives with the termination
-ous ?

A. *Righteous* is derived from

A.S. *rihtwīn*. This word has nothing to do with the termination *-ous*, which in many English Adjectives represents the Latin *-eus*, *-ius*, and *-osus* (full of), as *igneous* (Lat. *igneus*), *anxious* (Lat. *anxius*), *glorious* (*gloriosus*), but its spelling has been assimilated, intentionally or unintentionally, to words of that class. The termination *-wīs* means 'way' or 'manner,' so that the literal meaning of *rihtwīs* is 'right-wise.'

49. Q. Give instances of words ending in *-ed*, in which the suffix has the force of 'furnished with' or 'well supplied with;' also, of Abstract Verbal Nouns in *-it* and *-th*.

A. Words of the first class are *beard-ed*, *horn-ed*, *talent-ed*; of the second, *flight*, *guilt*, *conceit*; of the last, *length*, *breadth*, *width*, etc.

50. Q. Mention any words that have been added to our vocabulary in the present century.

A. To our own century, probably, belong *folk-lore*, *hand-icraft*, *myth*, *suspect*, *photography*, *practice*, *caution*, *telegram*, *tenters*, *solemnity*, and many others, especially scientific terms. To America, it is said, we owe *coincidences*, *outsiders*, and *immigrants*. *Immigrants* might have been equally well expressed by Wyclif's '*comelings*.'

51. Q. Explain the meaning of the following surnames:—*Cobb*, *Barrow*, *Jenner*, *Trucker*, *Grimm*, *Strong* (*th'* arm), *Jay*, *Nightingale*, *Sanderson*, *Harokins*.

A. *Cobb* (cove, or harbour) and *Barrow* (hill) are from names of places; *Jenner* (joiner) and *Trucker* (clotheser, from Germ. *tuch*, cloth) are from names of occupations;

Grimm (strong) and *Strong* (strong in the arm) bodily qualities; *Jay* and *Nightingale* are names of birds; *Son* is a contraction of *Alexander* and *Harokins* is properly a title of *Harold*, i.e. Henry. *Th'* means 'great hon.' and 'land of horses.' In all of these, surnames are at once and components of men, called after their exploits in (The subject of English as it would supply material for volume.)

52. Q. Explain the familiar, *Willie-nilly*, *won't to wit*.

A. *Willie-nilly* divide it *nilly* in answers either to 'will I?' or to 'Will he will?' first would mean, 'Will he or whether I will (will not second), 'Whether he will. The A.S. Verbs were *willan* (—*willan*), *willan* (—*willan*). *Will* contraction of *willan*, *will* an old form of *willan*. *Will* now a more intrusive is like 'namely,' has fallen expression, 'I do you to wit' 'I make you to know.'

53. Q. Explain, with reference to their origin, the words *own* and *one* *own* a pound, *one* pound, *one* *own* the a pound (Metric, Jan.

A. According to the explanation given by Mr. Scott (*Dictionary of the English Language*, edit. 1882), the Verb *own* whether it means 'to possess' or 'to possess,' is from A. to possess, of which the English form are *own*, *one*,

the fact of the Verb having two meanings, the explanation is that the earlier idea was developed of the person who possesses, and of another *owes* it to him.

The Verb 'I own,' 'possess' (e.g. 'I own this house'), is from A.S. *agnian* (English forms—*ahnen*, also *ahnien*, *ohnien*), and from A.S. *ægen* or 'own' (Lat. *proprium*), the principle of *deign*, by the causal suffix *-ian*. The Verb 'I own,' in the sense 'I admit,' has quite a different origin from the preceding, from A.S. *unnan*, 'to allow' (English *unnen*), perhaps, to have taken from *gun*, but the influence of the root *en* has produced such distinction. This time meant, 'I grant' a meaning which was by 'I grant as an

English between the Cognate and Derived. Some words that are derived from *tear* (the Verb), and that are derived from

the general meaning of *cognate* (i.e. 'of the same kind,' or 'akin.' Cognate words, are such as are of the same kind. Cognate words are words that appear, with characteristics, in more languages and hence afford ground for thinking that they came from the same original. Thus the word *father* appears in German A.S. as *fater*, in Latin as *pater*, in Icelandic as *ater*.

Probably there existed some Aryan or Indo-Germanic form from which all of these have sprung, alike and yet different from all of them. A *derived* word is one that has been formed from another, either by gradual and unconscious change in passing from one generation to another, or by adding prefixes or suffixes. Thus from A.S. *harm*, *hærm*, *hefig*, we have 'derived' in one sense our modern English words *home*, *harm*, *heavy*, the changes having been accomplished in transmission through successive generations. Again, from Lat. *rivus*, a stream, have been formed *rivulus*, a rivulet, and the Verbs *rivare* and *de-rivare*, which mean to take water from. The word *bear*, for instance, is derived directly from A.S. *beran*, which is cognate with the Latin *fer-re*, the Greek *phero*, the Sanscrit *bhar*, and the Gothic *bairan*, all of which words contain the root *bhar*, which means to carry. Derivatives of *bear* are *bearer*, *bear-ing*, *bear-able*, *birth*, etc.

55. Q. What is the difference in meaning between *monetary* and *monitory*, *definite* and *demonstrative*, *credible* and *creditable*, *confident* and *confidant*, *virtuous* and *virtual*, *expedient* and *expeditious*? (Lond. Matric., June 1886.)

A. The difference will be seen in the following examples:—'Promontory symptoms,' and 'a monetary crisis.' 'A definite object in life,' and 'the Article *the* is a *d finite* word' (i.e. a word that limits the signification of the word to which it is joined). 'A credible witness,' and 'his conduct is very creditable.' 'Confident of success,' and 'he made me his confidant.' 'A virtuous man,' and 'such conduct is virtual

III. Numerous Suffixes—

(a) Noun, as *hood, ship, dam, ness*, etc.(b) Adjective, as *ful, ly, en, ish*, etc.(c) Verb, as *en*.Also Prefixes, as *a, al, be, for, over, out*.

IV. Most monosyllabic words.

V. Names of seasons, natural features, kindred, simple emotions, etc., are generally Teutonic.

VI. Broadly speaking, *concrete* and *particular* terms are Teutonic, *abstract* and *general* terms are *Romance*, or at any rate *Classic*.

Teutonic Sentence—

*Eight hundred men out of the
doughty host stood there till the
others had gone.*

Romance Sentence—

*Noble heroes long maintain just
causes, firmly enduring in-
sufferable injuries.*

The latter sentence is much more difficult of composition than the former, as nearly all the Prepositions, Conjunctions, and other Particles are Teutonic.

58. Q. With what kind of poetical feet are Single, Double, and Triple Rhymes used? Include in your answer the cases of Catalectic (truncated) and Hypermetric feet.

A. (a) *Single Rhymes* are used in perfect Iambics and Anapaests, in Trochees and Amphibrachs truncated (of one syllable), and in Dactyls truncated (of two syllables). *Single Rhymes* cannot be used with Hypermetric feet.(b) *Double Rhymes* are employed in perfect Trochees and Amphibrachs, Hypermetric Iambics and Anapaests, and in Catalectic Dactyls.(c) *Triple Rhymes* (which should not be confounded with rhyming triplets) are employed with perfect Dactyls, Hypermetric Amphibrachs (with one additional syllable) and with Hypermetric Anapaests having one syllable in excess. *Triple Rhymes* cannot be used with Catalectic feet.

N.B.—Among writers on Prosody, great confusion exists as to what are Hypermetric, and what Catalectic, feet.

The best, however, agree that—

1. Iambics and Anapaests cannot be Catalectic.

2. Trochees and Dactyls cannot be Hypermetric.

3. Amphibrachs may be either Hypermetric or Catalectic.

59. Q. Draw up a table of the Keltic group of languages.

A.—	I. <i>Gadhelic</i> ,	1. Erse.
		2. Gaelic.
Keltic,	II. <i>Kymric</i> ,	3. Manx.
		(Nearly extinct.)
		4. Welsh.
		5. Armorican.
		6. Cornish.
		(Extinct.)

60. Q. Draw up a table of the Teutonic group of languages.

A.—	I. <i>Low German</i> or <i>Low Dutch</i> —	
		a. English.
		b. Dutch.
		c. Flemish.
Teutonic,	II. <i>High German</i> or <i>High Dutch</i> —	
		Modern German.
	III. <i>Gothic</i> (extinct).	
		IV. <i>Norse</i> —
		a. Icelandic.
		b. Swedish.
		c. Danish.
		d. Norwegian.

good reason to think the A.S. *aneg* appears the first syllable of *anew*—*anegard*; that the *an*, therefore, are identical, signifying alike *an*—that whether morally *an*, perverse, contrary, lucky—all earlier uses bearing out this view.

light-blue colour. An *azur*. Low Lat. *lazar*. *lapis-lazuli*. Skeat's initial *l* seems to be mistaken for the *z*, as if the word were *azur*, we see the opposite *z*, ivy, a corruption from the Lat. *hedera*,

this word is a corruption, a word derived from Lat. *balustium*, Grk. *balustris*, a pomegranate-flower. *balustris* appears to have been this flower and the flars of a *balustris*. *balustris*, 'a balcony-house,' is a corruption, from *balustris*, from *balustris*, a place. By *balustris* is lost all resemblance to *balustris*.

ber is a form of *boom*, late with the German meaning of which is a *live* tree.

From O.E. *bed-eida*, a bed-night. This seems a corruption of an *an*. It is no *an* and yet *priest-ridden* is the same word, and persons would hesitate to use similar expressions. The name applied by the study custodians of

the Tower of London and other places. Popular etymology connects their name with the 'roast beef of Old England,' on account, perhaps, of their well-fed appearance. The name denotes, however, a man who stands behind a *buffet*, or sideboard.

Beldam, an old woman, a hag. This word has 'deteriorated' in a most remarkable manner, since it is evidently an abbreviation of *beldame*, i.e. 'fair lady' (Lat. *bella domina*).

Belfry is a word that has no connection with 'bell,' but means 'watch-tower.' It is a corruption of the Middle English *berfry*, M.H.G. *berc-frit*, from *berc*, protection (from *bergen*, to protect), and *frit*, *frid*, a place of security, a tower. The modern German *fride* means only 'peace.'

Betimes, in time. Formerly *be-time*, the final *s* being due to the habit of adding *s* or *es* to form Adverbs in English, as in *whiles* from *while*, and *besides* from *beside*. The derivation is from A.S. *be*, by; and *time*, time.

Bird (*bird*) is a good example of the transposition of letters (metathesis). It formerly signified merely the young of any creature; even as late as Shakespeare's time, e.g. 'the cuckoo's bird.' From the same root are *brood*, *brother*, *broet*, *brat*.

Bran-new, i.e. brand new, or fine-new, is a corruption of *brand-new*. The *brand* is the fire, and *brand new* signifies that which is bright and fresh looking, as being newly come from the forge and fire.

Bridal (A.S. *bryd-eala*), lit. 'bride ale.' The word 'ale' was a common name for a feast. There were 'church-ales,' 'scot-ales,'

'clerk-ales,' 'bid-ales,' and 'bride-ales.'

Bride-groom, from O.E. *brýd-guma*, lit. 'a bride-man.' The *r* is intrusive.

Brimstone (A.S. *brýn-stān*) means burn-stone, from O.E. *brennan*, to burn.

Butcher, from Old French *boucher*, a slaughterer of goat- (O.F. *bœ*). This is a word that has been 'generalized.'

By'r-lakin! 'by our Ladykin' (i.e. the Virgin Mary), one of the curious and not over-severe oaths of a coarser age. Compare perdy = *par Dieu* (in Chaucer), and Odsbodilins! 'by God's bodykin,' and some others.

Carouse. This word, now a substantive, was originally an Adverb meaning 'completely' or 'all out,' i.e. 'to the bottom,' when used of drinking. It comes from the German *gar aus*.

Caitiff, from Lat. *captivus*, through the French *chétif*. As a captive at the mercy of his conqueror was a type of one who had fallen very low, the word came to be used to denote any one who was base and wretched.

Chancellor, French *chancelier*, Lat. *cancellarius*. The word is connected with the Lat. *cancer*, a crab, and *cancellus*, a small crab. Lattice-work, like crabs' claws crossed, was called *cancelli*, and behind such lattice-work sat the *can. lator*, or chancellor. *Cancel* (to make cross lines through) is probably from the same root.

Chemist, a modern form of 'alchemist.' The double spelling 'chmist' and 'chymist' is due to the double spelling 'alchemy' and 'chymy.' *Chem* is merely

short for *alchemist*, and for *alchymist*.

Cord-walker, shoemaker, ally a worker in cow-leather of cordova. (Lat. *Coranda*, is a Span.

Costermonger is an old form of 'costard-monger,' 'costard monger,' and 'costard seller.' The kind of apple, for the kind of the word is unknown.

Counterpane. This is a able instance of a word the true derivation of the spelling. There is mention here with *alike* or *alike*. The word is from the Latin *capere* picked or stretched and French, *couvrir* *couvrir*.

English form is *couvre* in Shakespeare's *Love's Labour's Lost*, ii. 353.

Coverlet, French *couvert* may be traced back to *couvrir* *couvrir*.

Cray fish or craw-fish, French *crustacé* or *crustacé* (the Old High German *crab*). The true derived word into syllables *cray-fish*; in which connection with *crab* was the

Cress, from A.S. *cress*, a good example of metathesis, a vulgar expression 'not cut-e' had its origin with a cress.

'Wisdom and witte brought with it'

— *Henry*

Curmadgeon, a *curmadgeon*. The word *curmadgeon*, comes from the verb *curmadgeon* is with a M. F. *curmadgeon*, to

rrants are small raisins
th. They were at first
rinths,' a word that has
d into *currants*.

rived from the Middle
steler, and ultimately

Lat *cuspidarius*, a
knives (*cuiter*, cu-'

properly 'cuddle-fish,'
U.S. name of the cuttle-
fish. The derivation of
word is very uncertain.

rk. Krasna'. Original thing folded double. document, such as a stiers patent, a writ or stily, the documentary 'an academical degree, a degree itself. Con- vey. from документъ. Gen- eral chart, from the of a certain verse in s'v. S., which figured in the Office for the world arm. Договоръ, an agreement has

It is from 1945 to 1947 that the first attempts to organize the "National Union of Students" were made, and it was in 1947 that the first National Union of Students was formed, and it was in 1947 that the first National Union of Students was formed.

1. 2010年10月10日，中国外交部发言人洪磊在例行记者会上表示，中国对日本在钓鱼岛问题上采取的任何单方面行动都持反对态度。中国一贯主张通过对话和谈判解决争端。

Here *c* has become *p*, as in French *poussier*, from *conflare*.

Drawing-room, a contraction of 'withdrawing-room', i.e. a room to withdraw into from the dining-room. 'The life of the Middle Ages concentrated itself in the vast castle hall, where the baron locked from his upper dais on the retainers who gathered at his board. The man-of-war economy disappeared when the lord of the household withdrew with his family into his "parlor" or "withdrawing-room" and left the hall to his dependents.' *From, Short history of the English People*, p. 239.

Dropsy is a common form of
gout, a swelling caused in
Windsor, from Larky drops. Late
Green, Windsor. The channel
Green was in Windsor, a water
channel from Windsor, Windsor.

1944-1945

Lester is married to Mrs. Robert W. Lester, who owns a large tract of land near the town of Lester. He has two children, a son and a daughter.

1. The first part of the document is a list of names and addresses, which appears to be a directory or a list of contacts. The names are written in a cursive script, and the addresses are listed below them.

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7. The seventh part of the document is a list of names and addresses, which appears to be a directory or a list of contacts. The names are written in a cursive script, and the addresses are listed below them.

8. The eighth part of the document is a list of names and addresses, which appears to be a directory or a list of contacts. The names are written in a cursive script, and the addresses are listed below them.

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10. The tenth part of the document is a list of names and addresses, which appears to be a directory or a list of contacts. The names are written in a cursive script, and the addresses are listed below them.

Egypt

out of five would answer, 'that has burst like a squeezed bladder, or that has been blown to pieces like a squib.' At any rate, they would agree to this explanation if it were offered them. This, however, is not the true meaning of the word, for an exploded theory is, literally, 'one that has been hissed off the stage' (Lat. *ex-ploto*, from *ex* and *ploto*). The student must remember the passage of Milton (*P.L.* xi. 668) which commences—

'Him old and young
Exploded, and had seized with
violent hands . . .'

The person spoken of is Noah. Old and young, according to Milton, ridiculed his prediction of the destruction of the world by water. He does not intimate that they 'exploded with laughter' at the idea of it, but that they assailed the prophet with derision.

Eyry is not a corruption of *agery*, as is sometimes stated. It comes from Low Latin *area*, the nest of a bird of prey, which is itself derived from an Icelandic word meaning 'eagle's nest.' The earlier spelling of this word is *acry*.

Farther, farthest, more far, most far. These forms are due to confusion with *further, furthest*. The M.E. forms are *ferner, ferrest*. The *th* has crept in in course of time.

Fox-glove is a mis-spelling for 'foks' glove,' i.e. the glove of the 'good folks' or fairies. This word is an instance of disguised etymology.

Forced-meat is a corruption of 'farced-meat,' i.e. stuffed meat (Lat. *farcere*), that is, meat which is stuffed into some other vessel.

Forlorn hope, a contraction of *forlorn hope*, i.e. a last hope.

Frontispiece, a picture facing the frontispiece by ignorance of the word with *prose*. The Latin word from which *frontispiece* is derived is *frontispicius*, a front view, that of a church, etc.

Fruit, from Latin *fructus*, derived from *creatus*, abstract from *creatus*, and *creatus* from *creo*. The throat sound of *c* has been changed by the French tongue.

Fruiterer, a dealer in fruit. The word, like *foolterer* and *foolster*, contains a needless *er*, viz. *er*. The proper word is *fruiter*, and *fruiter* is sometimes denoted a female *fruiter*. *Foultterer* (from French *fouler*, Lat. *pulla*) is also corrupted by this needless repetition of the suffix, and should have been *foulter*. *Upholder* is a corruption of *upholder*, not *upholder*. The name arose from the practice of holding up, or upholding, for inspection when trying to sell them. The *nesses* *er* has produced *upholderer*.

Garlic, literally 'spear-leek' (A.S. *gar*, 'leek').

Gooseberry, not a mis-spelling of *goose-berry* (as has been so often taken for granted), but a word derived from *gooseberry*, and having been lost. Here *goose* is connected etymologically with the Old Fr. *goose*, and can probably be traced to the Middle High German *goose*, *goose*. This has reference to the fact that the fruit is covered. The *gooseberry*, therefore, should be thought of as the 'gooseberry' 'berry' if we were to find a reminiscence of the etymology.

god-father) means literally 'god.' It is the general godfathers and godmothers. As such persons talk a great deal about family affairs, in personal talk, their names have come to be called 'god-fathers.' This affords a good instance of the 'degradation' of a

word. The word *god-father* is only dish at the Last Supper from the Old Fr. *dis*, from Low Lat. *discus*, corruption of *cratella* (for the history:—*Sanctus* dish) has been intensified with *Sang Real* (al bloo-l). The sense has been altered to 'dish.' The word has, in the sport of tradition, come to be misapprehension.

magel. This is one of those words in which the original has been refined into *i.* *mail*, *snail*, *stair*, *magel*, *magel*, *stager*,

magies, literally, 'hostages,' from Icelandic *her-berg*. To cite A.S. *here-berg*, a kind of harbour, but the latter says, is quite un-

For the former ele-
compare A.S. *here*, an
the latter, A.S. *beorgan*,
There are cognate
Old Swedish and Old

This word is the same
but, disguised by
there was hung over
quite an *achievement*,
called a *hatchment*.—
Erne Oxenford, ii.

the French *haut-*

bois, i.e. a high-toned instrument of wood (*bois*).

Hauteur, the Abstract Noun from *haut*, high. *Haut* is from Latin *altus*, as *autre* has been derived from *altus*, though without the addition of an *h*.

Heathen, from *heath*. The Christian religion, like other novelties, was first spread in the towns, and was received much later by the dwellers in the country, so that a 'countryman' came to denote an adherent of the old religion. Compare *pagan*, from *paganus*, an inhabitant of a *pagus* or country district.

Horehound, the name of a plant (*marrubium vulgare*). The name signifies the 'hoar hune,' i.e. the white hune (A.S. *hār-hune*, M.E. *hore-hune*). The second syllable (*hune*) means probably 'strong-scented.' According to this explanation 'white horehound' involves a reduplication, and 'black horehound' a contradiction in terms.

Humble-pie, a word of which the true and proper meaning is disguised by the aspirate. In feudal times the inferior portions of a deer's flesh, called the *umbles*, were made into a dish called *umble-pie*, which was partaken of by the inferior section of a baron's retainers. To 'eat umble-pie,' therefore, means to suffer humiliation.

Humour, humorous. Many words preserve the record of exploded errors, which, though rejected by the growing intelligence of mankind, may yet survive in language. Thus the expressions 'good humour,' 'bad humour,' etc., rest on a now exploded, but once widely prevalent theory of medicine, ac-

cording to which there were four principal moistures or 'humours' in a man's body, on the due proportion and proper combination of which the disposition alike of body and of mind depended. (See the Prologue to Ben Jonson's *Every man out of his Humour*.) The word *temper*, too, as now used, has its origin in the same theory, for the due admixture or proper 'tempering' of these humours produced what was called the happy 'temper,' which, existing inwardly, manifested itself in the outward behaviour. *Dis temper*, therefore, a word which we still employ in the sense of 'sickness,' was that evil frame, either of body or mind, which had its origin in an unsuitable mixture of the four humours. (The student may compare the words *melancholy*, *white-livered*, *atrabilious*.)

Husband. This word means literally 'house-inhabiter,' and is most likely of Scandinavian derivation. Its constituent parts are *hus*, a house (Icelandic and A.S.), and either A.S. *byan*, to dwell, to till, or *bandi*, the Present Participle of a cognate Verb in Icelandic. There is no connection with the word *band*. It is necessary, therefore, to give up the explanation so neatly expressed in the lines—

'The name of the *husband*
what is it to say?

Of wife and of *household*, the
band and the stay.'

—Tusser's *Points of Husbandry*.

Hussy is a contraction of *hús-wif*, housewife. This is another instance of the words that have suffered 'deterioration.'

Idole is a contraction of

The termination *-ide* can resemble words from original *idolatra*. In some an *idole* is called an *idol*.

Idolatry, a contraction of

The Greek original *idolatria*, worship of an

Isinglass. This is a word

the derivation has been disguised by the spelling, a variation from the old *haysen-liss*, which means net of the surgeon.

Island is a mis-spelling from

The derivative is *island*, as in *Anglo-sax* (island of the

Jerssey (Caesar's island of

island of eels or waders

in *Cheltra*, island of the

shingle, and *Helsing*

isle, once an island between

sea and the Thames, called

by a Danish chief *Hæls*

Jeopardy, from O.F. *jeu*

divided or interrupted

which the chance of success

equal. *Jeopardia* and *jeu*

originally more game

and hence are instances

that have undergone a

total of meaning.

Jovial, cheerful, happy. *Ju*

avis, from *joy*, cheer of

No one now believes in

or that the planet under

man happens to be

affect his temperament, or

him to be grave or

hearted or severe. Yet

to affirm as much in language

was spoken of a merry, light

means 'jovial,' as the

born under the influence of

planet Jupiter, which was

of 'happiest' augury; *jeu*

gysung, excrement, as

as though his birth were influenced by Saturn, a planet which was supposed to awaken in such as were born under his spell the gloomy severity of the ancient deity of that name. The student may compare the words *mercurial, dis-astrous, ill-starred, ascendant, influence*.

Rich-shaws. A corruption of the French *quelques choses*.

Lady, the mistress of a house, is from A.S. *hlǣf-dige*. The former part of the word is known to represent A.S. *hlǣf*, a loaf; the suffix *-dige* is uncertain. It may perhaps be identified with A.S. *digge*, a kneader, from the root which appears in the Gothic *digan*, to knead, so that 'lady' may have meant originally 'loaf kneader.' This derivation suggests an idea of a lady that is very much at variance with certain modern theories of a lady's helplessness in household matters.

Lamb (A.S. *lam*, plur. *lam-ruc*). Dr. Latham says that the *b* crept in before the plural ending was dropped, and afterwards remained as a survival. Other words that show an intrusive *b* are *limb*, *chumb*, *humble* (from *humilis*), *number* (from *numerus*), etc.

Lammas (A.S. *hlǣf-masse*) means literally 'loaf-mass,' i.e. a religious service held at the time of harvest. Compare *Christmas, Martinmas*.

Lantern is from Lat. *laterna* or *lanterna*, which is not a true Latin word, but borrowed from the Greek *λαμπτήρ*, a light, a torch. The spelling *lanthorn* is owing to the singular popular etymology which took account of the *horn*

that was sometimes used for the sides of lanterns.

Lent, a fast of forty days. The Middle English form is *lenten* or *lente*, from A.S. *lencten*, the spring, which is possibly connected with the Adj. *lang*, long, as in spring the days lengthen, but this is uncertain. Compare *Lenten-tide* (*lencten-tid*, spring-time), Gen. xlviii. 7.

Liquorice, or *licorice* (Middle English *licoris*). This word has lost an initial *g*. It may be traced back to Lat. *glycyrrhiza*, a Latinized form of Grk. *γλυκύριζα*, literally 'the sweet root.'

Lord is a contraction of the Middle English *loverd*. It is certain that the word is a compound, and that the former syllable is A.S. *hlǣf*, a loaf. It is extremely likely that *ord* stands for *weard*, a warden, a keeper, whence *hlǣf-weard*, loaf-keeper, i.e. the master of the house.

Luncheon, a slight meal, a snack, is probably a literary spelling of *lunch-in*, an extension of *lunch*, a lump, and possibly a contraction of *lunch-ing*. (Compare *cur-mudgeon* for *corn-mudging*.) *Nuncheon* (*non-schenche*, noon-drink) is a different word. The two are apparently confused by Archbishop Trench.

Madame, from French *ma dame*, my lady; itself from Lat. *mea domina*. *Madonna* (Ital.) has the same origin.

Mint (O.E. *mynet*, Latin *moneta*), money. The history of this word is curious. At Rome the first machine for making coin was set up in the temple of Juno *Moneta*, i.e. Juno the warner or adviser.

Mole, a contraction of *mould-warp*

(A.S. *moeld-warp*). *Warp* comes from A.S. *weorpan*, to cast. The animal is called 'mould thrower,' from its habit of casting up little heaps of earth. This animal is still called a 'mowdy-warp' in some of the rural districts of England.

Morris-dance, Moorish-dance, from Span. *Morisco*, Moorish.

Mushroom. A mushroom is, literally, the product of the moss (Fr. *mousse*). The Old French word for 'mushroom' is *mousteron*.

Mutton (Fr. *mouton*, derivation unknown), the flesh of a sheep. As late as Shakespeare's time this word also indicated the living animal. He makes Shylock (in the *Merchant of Venice*) speak of 'flesh of muttons, beeves, and goats.' We may take occasion here to repeat the remark that the names of almost all animals, so long as they are alive, are Saxon, but that the same animals have Norman names when dressed and prepared for food. The reason of this is tolerably clear. The Saxon hind had the trouble of tending and feeding them, but only that they might appear on the table of his Norman lord. Thus ox, steer, neat, cow, calf, sheep, swine, deer are Saxon; but beef (*bauf* from *bovem*), veal (*vean* from *vittelium*), mutton, pork, venison, are Norman words that have been formed from the earlier Latin. Bacon, the only flesh perhaps which ever came within the serf's reach, is the single exception. The same distinction may be noticed in fowl and pullet. Facts such as these justify the statement, that the history of a people is often contained in its language.

Neighbour (from *neah* 'nigh door,' i.e. a near man or near dweller) is likely the word for an agricultural district from *burn*, to till, to the latter part of this is the same as the last husband.

Nether. Comparative from A.S. *newerra*, a corresponding Ad. The important point regard to this word should be divided not *neth-er*. This suffix as appears in which answers to *-er*, and the S. The base *ne* means 'down.'

Nethermost. This is etymologically a more inasmuch as it means 'most more down,' i.e. a ray of *nethermost*.

Nightingale (A.S. *niht* of the night, from Genitive of *niht*, and from *galdan*, to sing. The latter word has been appears in the later *yell*. The *n* of *n* intrusive, as in *meninger*, from *man* *inger*. Compare also *forridger*, a v. poundage.

Night mare means 'the spirit of the night.' *mare*.

Nonce. 'For the momentary expression. The the once,' i.e. for the purpose. The *once* for *then once*; and *once* for *then once*. It that the *n* belongs to the *once* *once*.

now. We may note was first a Genitive, an Adverb, and lastly a noun in this expression. *nots-thirf* means 'not-hole.' Contraction to lose all appearing a compound word.

is literally a man's 'herb garden.' *wort*, *wort*, and *root* are Compare the German *Wurzel-wurzel*. *Yard* is a 'garden.' The letters *rd*, being all gutturals, are unchangeable. We may note *root*, therefore, in English *yard*, in O.E. *eorð*, and in the

a tailor's garment. *fy* or *pye*, a coat of mail material. The is a needless 'explanation.' *Fry-jacket* is a hybrid of French and English from Old Fr.

etc.). A shortened 'speal,' from Fr. *appel*, derived from Lat. *ap*. The word 'common' is common with bell or

Fr. *poppeum*. This is an instance of the Compare *margin* from *margin* & *tyne*.

no connection with the M.E. *pen* from the Latin *appendicium*.

a kind of shell-fish. *pen* properly 'pen' is the last of a pen to extract the fish.

The name of the plant called 'periwinkle' is from Lat. *perwinka*. *Perwinka* is connected with *winare*, to bind. The plant is a climber.

Pie-bald should have been spelt *pie-balled*, since it means 'streaked' or 'balled,' like the pie or mag-pie (Lat. *pica*).

Policies (of insurance) has been stated to have been derived from Lat. *pollicitor*, to promise un-asked, in which case it ought probably to have the *ll* (double *l*). But the better opinion is that this word is derived from the Low Lat. *politum*, a corruption of *polyptychum*, from Greek *polu* many, *ptych* a document folded into many leaves, hence a register, etc. Compare the word *diploma*.

Policy, from the Greek *polites*, is properly spelt with one *l*.

Poltroon, a coward. For a long time philologists were content to derive this word, rather ingeniously, from the Latin word *polio* to stain, i.e. mutilated in the thumb, self-mutilation having once been. It was assumed, a not uncommon expedient for evading military service. It is now recognized that *poltroon* is from Lat. *poltricio*. *Poltricio* means originally a 'lazier man,' i.e. one who looses his tongue. There is a word *polter*, a bell or clank, for *polter*, from Germ. *polter*, a louder or clatter. This renders the first explanation, though picturesque and ingenious, extremely improbable.

Porpoise or **porpoes**, through O.E. *for-pa*, from the Latin *perca* a fish, 'porpoise.'

Posthumous. It must be noted that *posthumous* has nothing whatever to do with *death*. It comes from Lat. *postumus*, latest born.

and the *h* has been inserted erroneously. Popular etymology connected the word with *post humum*, which is a mistake.

Prevaricate, prevarication. *Prevaricate* is a good instance of a word that has changed its meaning, and of one of which the meaning could not possibly be inferred from the derivation alone. To *prevaricate* means, in modern English, 'to shift about,' 'to quibble.' In the Roman law courts a *prevaricator* was an advocate, who, affecting to prosecute a charge, was in secret collusion with the opposite party, and so managed the cause as to bring about an acquittal. The word is derived from *pravariatus*, to walk crookedly; *pre*, here an intensive prefix, and *varius*, an extension of *varus*, bent or bow-legged. The man who halted on two unequal legs was thus taken as the type of another who pursued two different policies or lines of action.

Pygmy, from the Greek *pygme*, the fist. A fabulous race of dwarfs, no bigger than the human hand.

Quandary, perplexity, is the modern form of the Middle English *wanderek*, evil plight or adversity. The use of *qu* for *w* is not confined to this word, for we find such spellings as *squte* for *riote* (sweet), and *squilke* for *swilke* (such); and the confusion of *quh*, *wh*, *qu*, and *w* at the beginning of words is well known.

Quinsy, an inflammatory sore throat. A contraction of *squintancy*, from Old Fr. *squintance*, formed by a prefixed *s* from Grk. *σύνχλη*, a dog-throttling (*syn*, stem of *syn*, dog, and *σχλη*, to choke).

Redoubt, a fortification. Derivation is much on the spelling. It is equ. the Italian *redotto*, a place, and may be traced to the Latin *reductus*.

Righteous is a corruption of *right-wis*. This word follows the analogy of words in *ous*, as *ignominious*, and *plenteous*.

Salt-cellar is said to be a corruption of *salt-salitre*, the latter being the French exp. 'a salt-box.'

Sauvagesse, a corruption of *sault*, a leap in which the heels over head. It is the Fr. *soubresaut*, to be traced through *sopra salto* to the L. above, and *saltum*, A. a leap, a bound.

Sample, a shortened form of *sample* = example. French original is *esample*. Word affords a good example of *apheresis*, or the dropping of a letter or letters at the end of a word, as *sport* from *drawing-room* for *draw-room*, and numerous others.

Sand-blind has nothing to do with sand. It is a corruption of *blind*, which is equivalent to half-blind.

Saunterer, to saunter. The word affords a conspicuous example of 'degradation.' It meant at first one who bount for the Holy *Sainte Terre*, as frequently called. Owing to the fact that a great number of more illustrious figures assumed the pilgrim's habit, the word was lowered to signify a

contraction of *sacristan*.
 of the sacristan have
 such alteration. He
 gravedigger, but was
 keeper of the sacred
Sacristan is from a
sacrista, formed with
ista, from Lat. *sacr*,
 sacred.

is a mis-spelling for
 Compare *sted-fast*.

scar-gerefa, M.F.

The word *shire* is
 with *sciran*, to cut, as
shirt, *shore*, etc., and
 connected with the Ger-
 from *grau*, grey, and
 literally, 'the grey-

S. selig, is a remark-
 of deterioration of
 Compare the double
innocent and *simple*-
 bishop Trench (who is
 (dying) observes: 'A
 tion that he who de-
 vil will make himself
 that none will be a
 the world's evil who is
 evil, has brought it
 many words which at
 and goodness now con-
 of foolishness.' [We
 there may be omi-
 ble explanation.] H.

through the following
 (1) *blest*, (2) *innocent*,
 (3) *foolish*.

reck *eman*, knots, i.e.
 knots or entanglements
 which they wore for the
 armor. Hence the
eman, not *tyrens*.

(*eman*), the upper part
 of beef. From Fr. *sur*
 and *longe*, a loin,
 an Adjective *lumbous*,
lumbus. It was long

falded that the loin of beef was
 knighted by an English king
 (Charles II.) in a fit of good
 humour. Alas for the tradition!
 The original French word *surloin*
 is found in the 14th century.

Slumber, from A.S. *slumia*, Verb
slumerian. The *b* is excrecent.
 Compare *thumb*, from A.S.
thunia, also *number*, *humble*, etc.

Soldier is probably from *soldatus*,
 the *solidus* being a piece of coin
 given as pay. Compare the Fr.
soldat, Ital. *soldato*. This word is
 one of the few that have under-
 gone amelioration of meaning.

Sorry is assumed, but erroneously,
 to be connected with sorrow.
 The spelling *sorry* with two *r*'s is
 etymologically wrong, and due to
 the shortening of the *o*. The *o*
 was originally long, and the word
 has been formed from the sub-
 stantive *sore*, with the suffix *y*
 (A.S. *ig*). The A.S. word was
sdrig, from *sdri*, a sore. There
 was a Middle English form *sory*,
 with long *o* and one *r*. *Piers*
Plowman has 'sori for her
 synnes.'

Sovereign, from Low Lat. *super-*
annus, from *superus*, above. This
 word is misspelt, owing to a sup-
 posed connection with *reign*. A
 similar mistake has been made in
foreign, from Lat. *foraneus*, out
 of doors. Milton's spelling of
 sovereign is *soveran*.

Steward (A.S. *stige-ward*) meant at
 first 'a guardian of cattle, domestic
 offices, etc.' *Stige* (*y* for *g*) is the
 original of the modern English
style.

Stipulation, an agreement. *Stipa-*
latio is a word formed from Lat.
stipula, a straw. It is generally
 asserted that in this old Roman
 form of contract a straw was once

handed by one of the contracting parties to the other as a pledge or type of a landed estate. There are many other words in common use which preserve the history of old and forgotten customs, as *calculate*, which meant at first to reckon with pebbles (*calculi*); the *curfew*, literally 'cover-fire' (*couver-feu*), a relic of the Norman age; and the expression *sign one's name* (for *subscribe*), by which one's thoughts are directed to the time when even kings and barons were not ashamed to set a mark or cross to the weightiest documents instead of writing their names.

Burrup (O.E. *stig-rap*), stair rope, a rope to mount with. This word affords an instance of assimilation, and is a 'concealed compound.'

Squirrel, literally 'shadow-tail.' Old French *esquibel*, from Lat. *sciurus* or its diminutive *sciurulus*, in which appear the Greek words *σκια*, shade, and *ειψα*, tail.

Suds, boiling water mixed with soap. *Suds* means, properly, 'things sodden.' It is a plural word derived from the base of *sodden*, the Past Participle of *soothe*. 'In the suds,' i.e. in the middle of a wash, is a proverbial expression for 'in a sulky temper.'

Toad-pole is for *toad-poll*, that is, the toad that is all of it 'poll' or head. For *poll* compare *poll-tax*. It is also explained as meaning 'toad in pool.'

Tanxy, the name of a plant. Its name in Middle English was *tan-saye*, from Old Fr. *athanasie*, which comes through an intermediate Latin form from the Gr. *ἀθανασία*, immortality. *Tanxy*

therefore means 'immortal.' How came the plant to have this high-sounding appellation? A not unnatural conjecture is that it was used in medicine.

Threshold is for *threst-wod*, thrash wood. This means the piece of wood which is laid in a worn away by the feet of those who enter the house. (A.S. *threst-an*, to thrash, thresh, and *wod*, wood, wood.)

To-break, to break in pieces (A.S. *to-brecan*). This now obsolete word occurs in Judges ii. 53.

Tongue (O.E. *tung*). Why should this word end in *ue*? It has most likely received this ending from *langue*, its French equivalent.

To-ward, towards, in the direction of. A.S. *to-weard-as*, compounded of *to*, to, and *weard*, in the sense of 'becoming' or 'tending to.' *Weard* only occurs as the latter element of several A.S. compounds, such as *after-weard*, afterwards; *for-weard*, forward; and some others. This *weard* is from the A.S. *weorth-an*, to become, which is cognate with the Lat. *vertere*. The A.S. *to-ward* was used as an Adjective in the sense of 'future,' as in *on to-weardre dædan*, in the life to come.

Towards (*to-weard-es*) is formed by the addition of the prefix suffix *-es*, which enters into the composition of so many English Adverbs.

Treacle. This curious name of Middle English *treacle*, a sovereign remedy, is from Fr. *theriaque*, which comes from the Latin *theriaca*. The Latin *theriaca* presents the Greek *θεριακὰ φάρμακα* being understood, which means antidotes against the bites

serpents; *Aspid*, beast, being a word often given to a viper (Acts 17, 5). Sir Thomas More speaks of miracles being 'a treacle to heresies;' and Piers Plowman speaks of love as being 'a sin.'

Affliction meant originally 'a striking.' The Romans used an instrument called *tribulum* for striking or rolling the corn, so as to separate the corn from the husks. Used metaphorically, the word denotes a great sorrow or affliction. The *affliction* is itself metaphorical and denoted originally a blow or striking.

Among, paltry, unimportant. This word is derived from *amialis*, an Adjective from *amialis* (pl.), a place where three meet. The corners of the world being admirably suited for meeting-places, the epithet *amialis* came to be applied to trite common-place subjects, such as are usually discussed in public.

● (Fr. *ombrage*) means (1) shadow; (2) suspicion of injury. It is connected with the Lat. *umbra*. Its proper sense is 'shadow.' The word thence came to mean 'a shadow of suspicion,' but in a metaphorical sense it denotes a suspicion of injury, whence the phrase 'to take umbrage.'

Ombrageous, in old writers, usually stands for 'suspicious.'

Verdigrise, the rust of copper. From Fr. *verdigris*, a corruption of Low *verde aris*, the green of

means any small obnoxious or animal, and is from an

Adjective *verminus*, from *termis*, a worm. Formerly the word was not restricted to creatures of small size. The crocodile, e.g., is called 'a dangerous vermin.'

Victuals comes from the Old French *vitaile*, itself from the Lat. *vitualia* (plur.). *Vitualis* is an Adj. from *vitus*, *as* (*vivo*). The Mid. English form *vitaille* appears in Chaucer. The *v* has been added from forgetfulness of the French origin.

Vouchsafe, from Lat. *vocare saluum*, to promise as safe, through the Norman French *vochier - saif*, hence to guarantee or grant.

Wassail, a carouse. *Wassail* represents the A.S. words *was* *hæl*, be of good health, or be hale; a phrase used at a drinking bout of our Saxon forefathers. Many absurd derivations of this word have been suggested, such as 'wax-hale' and 'wish-hale.'

Water-wagtail is perhaps a corruption of 'wattie wagtail,' a similar expression to 'robin redbreast.' *Wattie* is the diminutive of *Walter*.

Walnut has no connection with 'wall.' It comes from A.S. *wealh* *hnut*, which means 'the foreign nut.' Most likely the hazel-nut is indigenous, and the walnut of later introduction.

Walrus, a Scandinavian word (Swed. *vall-ross*, or Dan. *hval-ros*) meaning 'whale-horse.' The name is very old, for *ross* (horse) is no longer in use in Danish or Swedish. The A.S. equivalent was *hors-hwal*.

Wilderness, a wild or waste place. *Wilderness* is a contraction of *wild-ster-en-ness*; *ness* being added to the Adjective *wild-ster-en*,

of or belonging to wild deer, *i.e.* wild beasts (A.S. *wild-debr*).

William, a Saxon proper name.

When one of the ancient Germans had slain a Roman, the gilt helmet of the latter was placed on the head of the conqueror, who was known henceforward as *gild-helme*. The name became in Lat. *Gulielmus*, in Fr. *Guildhaume* and (afterwards) *Guillaume*, and in English *William*.

Wiseacre, from German *weis-sager*, a soothsayer.

Witch-elm should be spelt *wych elm*,

i.e. the drooping elm. The word has no connection, real or fancied, with *witchcraft*.

Woman, from A.S. *wif-man*, literally 'wife-man.' *Man* was at one time of both genders. The successive spellings of this word are —*wif-man*, *wif-mon*, *wim-man*, *wim-mon*, *wum-man*, *wum-mon*, and lastly *woman*.

A similar change has taken place in the word *leman*. This comes from *loef-mon*, from *loef*, dear, and *mann*, a man or woman.

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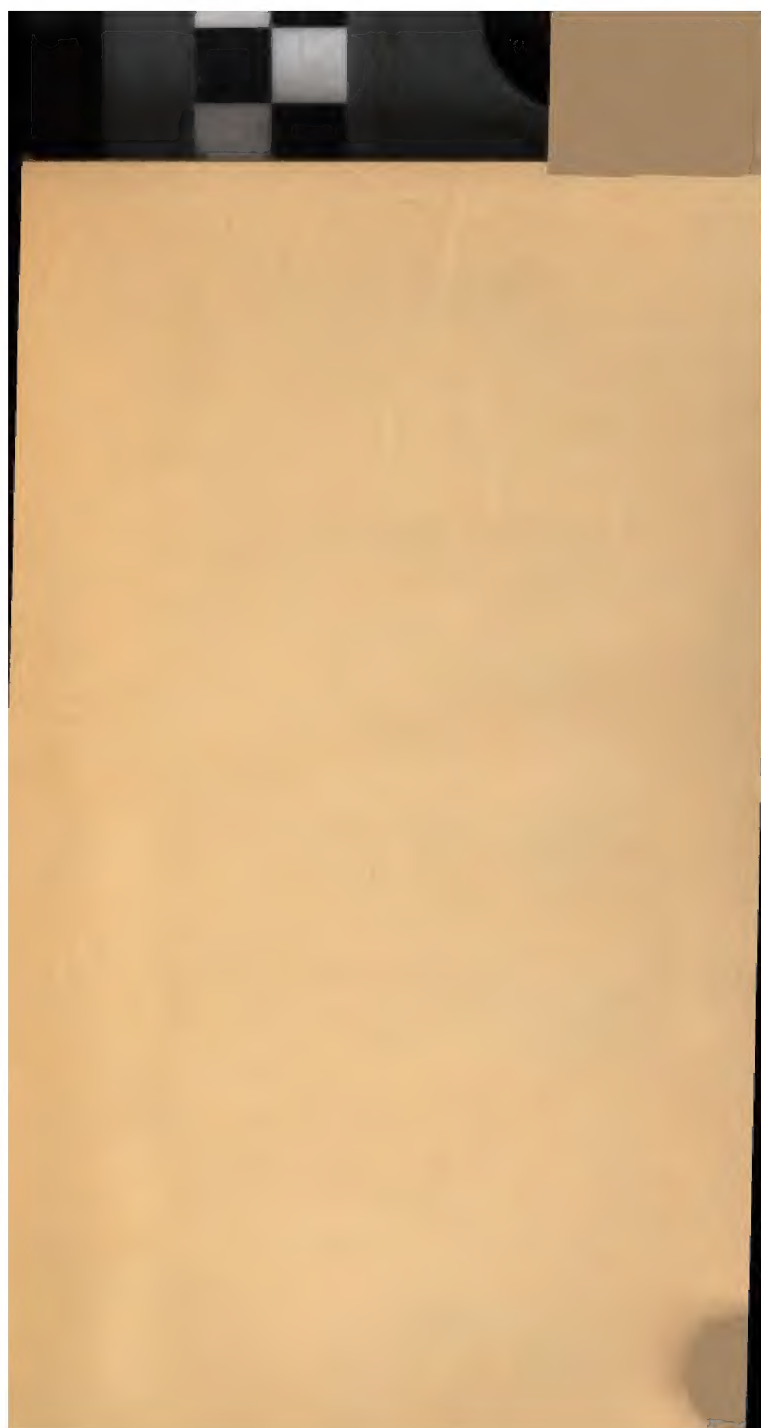
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